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Maryland

HUMANITIES

The humanities include but are not limited to: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. These disciplines help us to know ourselves and to know what it is to be human. To public programs in these areas we pledge our support. The Maryland Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

Bibliomania on the Chesapeake

Grammarphone!

A Goodly Heritage, A Deadly
Heritage

Winter Calendar



CHAIRMAN'S MESSAGE



Dear Friend of the Humanities,

In 1970 the Maryland Committee for the Humanities was created by an Act of Congress. During the past decade *your* Committee has worked to turn into reality the intent which had prompted this legislation: namely, recognition of the fact that a person without an earned degree could be as much a humanist as the research scholar, and secondly that the humanities lay in the public domain and were not the exclusive preserve of institutions of higher education. Members of the Committee are humanists in the broadest sense of the term, drawn from many walks of life, enriched by a variety of experiences, possessed of a deep knowledge of Maryland, and sharing a common conviction in the vitality of the humanities today and the essential role of the humanist in contemporary society. During the last decade the Committee has made grants of approximately \$2,000,000 to fund some 400 projects as diverse as have been their sponsoring organizations and whose audiences have been drawn from every county in the State. Many projects have taken the lecture-discussion format, but the Committee has not shied from encouraging media projects involving the use of film, tape, or drama. A measure

of a decade of endeavours and peregrinations was the successful two days of meetings, discussions, and workshops, which drew more than 500 Marylanders to the convention center in November of 1979 to participate in the first state-wide humanities conference, entitled appropriately enough *Odyssey '79*.

As we enter the 1980's, the Maryland Committee is keenly aware of complex issues and tough decisions which lie ahead. From all sides we are assailed by Jeremiahs with tales of woe: erosion of values; undermining of individual aspirations; decline of traditionally hallowed institutions; doubts as to the role of the individual in an increasingly regulated society. Many professional humanists doubt their *raison d'être* and the position of the humanities in an age when veneration for technology and science appears to know no bounds.

My personal view—but a view which I believe to be shared by members of the Committee—is that, perhaps now more than ever before, the humanist and an understanding and divulgation of the humanities are quintessential to the survival of the world as we know it. Three aspects come immediately to mind. The first is the vital role of the humanities as providing a key to the understanding of our contemporary life. The advent of a new decade brings a blending of nostalgia, fear, and hope. At a time of shifting sands wherever we look, the humanities serve to place immediate events in a broader perspective, to reaffirm what is permanent and worthwhile, and to indicate reasonable priorities and goals for the present and the future. Secondly, the tides of change have witnessed the subtle erosion of the freedoms of the individual, be this by proliferation of “in” languages, regulation, or financial constraints (to name but three contributory factors). We must strive to preserve the traditional pluralism of disciplines in the humanities, to guarantee our access to all sources of information, and to assure the freedom of thought which has characterized the United States for over two centuries. The implementation of these two objectives may place new demands on the humanist, requiring greater participation in the life of the

nation or community and a more aggressive stance. In short, the humanist may find him or herself engaged in public debate, insisting on the ethical dimensions of (for example) medical discoveries, or bringing to an issue a broader and hitherto unrecognized humanistic perspective. In bringing his or her message to the greatest possible audience, the humanist will have to employ the tools of modern communication technology. Thirdly, the time is overdue for the breaking down of institutionalized barriers which have come to divide humanists, be they teachers, researchers, or concerned citizens. It is essential to restore the philosophy to the Ph.D. and the arts to the M.A. and B.A. degrees. Not the least disturbing aspect of the humanities today is that some professional humanists are on the one hand too absorbed in their accumulation of credentials to be aware of their responsibilities and obligations to further the humanities and, on the other, have failed to strengthen an exchange of ideas with the general literate public.

The Maryland Committee is very conscious of these challenges ahead. Success in achieving these goals will demand experience, knowledge, and sensibility. But no single factor can be more critical than the maintaining and strengthening of formal and informal networks and lines of communication already in existence for the free exchange of ideas between members of the Committee and the citizens of Maryland. During the coming months I will be visiting the different counties of the State, as will members of the Committee and staff; when you are in Baltimore, we hope that you will visit our offices on Charles Street. Only by such contacts can the Committee promote and strengthen the humanities not merely within our state but on the national scene. So let's “do” the humanities together!

Sincerely yours,

A handwritten signature in dark ink that reads “John Russell Wood”.

John Russell Wood
Chairman

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Maryland

HUMANITIES

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*Middletown Valley, Frederick, Md.
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THE NEW MARYLAND COMMITTEE

Created in 1970 by an Act of Congress, the Maryland Committee for the Humanities is a private, nonprofit, tax-exempt affiliate of the National Endowment for the Humanities. Each year, the Committee awards approximately \$400,000 for public programs throughout the state.

The Committee is composed of up to 26 volunteer members, including two gubernatorial appointees, each of whom contributes hundreds of uncompensated hours, reading and reviewing applications for funding; meeting with potential project directors; attending funded projects; representing the Committee at regional and national scholarly conferences; and fundraising. On September 13, 1980, the Committee elected a new slate of officers, and chose three new members.

Drawn equally from academy and community, the members and staff of our private, nonprofit organization, are:

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A. J. R. Russell-Wood, *Professor of History, The Johns Hopkins University*

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Ruth Oltman, *Director of Programs and Research, Home Care Research, Inc.*

Garnie Polson, *retired Senior Agent, The Maryland Cooperative Extension Service*

John Roth, *former Mayor, Takoma Park*

Don Smith, *Dean of Arts and Humanities, Frostburg State College*

Betty Ustun, *Manager, Retired Senior Volunteer Program, Division of Elder Affairs, Montgomery County*

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Recent Contributions

Since October 1, 1980, \$13,082 has been contributed to the Maryland Committee for the Humanities by individuals, foundations, and corporations, for program and regrant support. We are delighted to publicly acknowledge the generous contributions of:

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Should you or your organization wish to make a tax-deductible contribution to the Committee, please use the convenient coupon on the last page.



GOODLY HERITAGE, A DEADLY HERITAGE

by H. Jane Philips

"Roots"—the word has many meanings. To those of us familiar with Alex Haley's genealogical epic, it evokes the land, people, and traditions of Africa. To residents of rural Maryland, it also suggests old-time home remedies and magic, the benefits of health and healing, the fear of the uncanny.

The scientist dealing with pharmacies and botanical sources of drugs knows that not so long ago much "official" medicine came from plants. This has been true since classical antiquity, when the word *rhizotomist* meant a collector of roots, potent herbal remedies. Archaeology places the use of natural *materia medica* even further in time.

The ancient use of plants for medicine as well as food continues today in Maryland. Indeed, "natural" remedies have been in vogue for the last decade. The austere antiseptic interior of the health food store, however, has little in common with the lush Maryland landscape, teeming with over 200 plants known to contain "active ingredients" traditionally used in home medicine.

Chief among these is sassafras, the most important of medicinal roots, known to the American Indian wherever it grew, highly prized for its ability to "purify the blood." Quick to appreciate its value, Spanish explorers took home such medicinal plants when unable to find gold. In 1545, Nicolas Monardes, a Spanish physician, wrote a scientific report on this new cargo entitled "Good News From the New World." In 1560 he published a monograph on sassafras, subsequently translated into English. More highly valued than tobacco as a commodity by the English explorers, sassafras was listed in the *London Pharmacopeia* in 1618. In 1622, the Earl of Southampton ordered colonists to send back 60 thousand weights of sassafras; were collection quotas not met, a fine, payable in tobacco leaves, was to be imposed. This venerable plant is now suspected, oil of sassafras having been found toxic in large dosages, and the oil's main ingredient, safrole, a suspected carcinogen!

A second medicinal plant common in Maryland is yarrow, introduced to the state by colonists. Properly known as *Achillea millefolium*, this perennial is named after Achilles, the Greek hero at Troy, who used it to staunch a wound. Less romantic is its name in England and Colonial Maryland—"nose-bleed weed." It possesses styptic "virtue," or active ingredient, an agent to stop blood flow.

Growing wild in the fields and waysides of Maryland, as well as in the empty lots of Baltimore, is Roman dock or burdock. "Escaped" from Colonial pot herb cultivation, burdock is used for greens and as a spring tonic. Yet another wild plant is chicory, reputed to have strong medicinal and magical powers. The ancient classical world knew the blue-flowered perennial's leaves as spring greens or salad, its roasted roots as a coffee-like drink, and its stems as a tea which was good liver medicine. These uses are, however, eclipsed by its magic power to guarantee a lover's fidelity.

Other beneficial plants common in Maryland include *oxalis*, or sour grass, a pot herb prized for its tart taste and reportedly good for stomach ache; catnip, a species of imported mint used in beer brewing and as a tea to calm the nerves; weeping willow, a bark of which is

the classic source of aspirin; local chamomile, known as "stink daisy" or "stink weed," a wonderful tea for upset stomachs; tansy, or "bitter buttons," boiled to treat colds and stomach aches; mullein, for colds and tonsillitis; coltsfoot, prized by the Ancient Greeks as cough medicine; and the ubiquitous dandelion, still cooked up with bacon



and walnuts as a "healthy" meal by descendants of German settlers around Hagerstown.

LESS popular than these kindly plants, but equally prized, is the marshmallow, known in ancient Mesopotamia, the medieval kingdoms of Africa, and in the classic world. Both a food and a source of "demulcent" sap, it is also strong magic, used by conjurers in Calvert County to "steal" a man's love and change the object of his affection. Other root doctors claim its virtues as "comfortin' for sores and cuts."

Another such curative demulcent is found in a weed as much detested as is the dandelion, the small, flat-leaved plantain (*psyllium*), a weed allegedly brought here by Dutch or German immigrants, perhaps by accident, in sacks

of grain. Called by the Algonkin Indians of Maryland "the white man's footprint," it is now the bane of lawngrowers, generally ignorant of Mediterranean immigrants' claims that it is the greatest of healing agents for cuts and sore knees.

The most commercially important of Maryland botanicals is wormseed (*Chenopodium ambrosioides*), the basic treatment for hookworm, a disease once prevalent in our Southern states. Howard County is the world center for the production of the plant. Oil expressed from the seed is sometimes called "Baltimore Oil." (Of particular interest to the archaeologist is the news that the ancient Native Americans used an indigenous seed of *Chenopodium* in the same way!)

Of less commercial significance, but of greater variety, are the numerous medical species in the woods of Harford and Carroll Counties, northern Frederick County, and the Appalachian panhandle area of Washington, Allegany, and Garrett Counties. Here can be found blue and black cohosh; devil's bit grows along the Antietam River; trillium, in patches, flourishes along the Conococheague, its beauty belying its use as a "stopper" for nosebleeds and diarrhea, or as a cure for ulcers.

A deadly nightshade, Atropus belladonna, was once used by elegant ladies to enlarge their eye pupils.



About H. Jane Philips:

Once a Family Case Worker in Baltimore, Maryland, H. Jane Philips is Professor Emeritus of Anthropology at Howard University. The recipient of a Ph.D. from Columbia University, where she investigated in her doctoral dissertation *Lebanese Folk Cures*, Philips has been a member of the faculty of the Graduate School of Public Health of the University of Pittsburgh and a Special Operations Officer in the United Nations. In this article she describes Maryland's medicinal botanical heritage.

From whom do these alleged cures derive? Many home remedies are distinctly European, brought to our shores by colonists or immigrants. Slaves born in the British West Indies were the most likely carriers of African plants and traditional health rituals to our country. But the major ethnobotanical contribution to Maryland home remedies was made by the native American Indian. From the American Indian, the white colonist learned the danger of poison ivy (the relief afforded this allergenic problem is the antidote of jewelweed stem sap) as well as the use of other indigenous Maryland plants—witch hazel for skin trouble; wintergreen oil for lotions and the tea of its leaves for stomach aches; wild ginger for cramps and whooping cough; *calamus*, a native American Indian nostrum; pokeberry, from the Algonkin *pucoon* or dye-plant, a healthy "tonic" dish of greens when leaves are young, a poison when the plant is older, a favorite of root doctors for offsetting the malign jealousy of a "fix" against a person, now studied as a possible treatment for arthritis, and for various forms of cancer; May Apple, its root shape associated with Old World fertility images, used in very small doses for catharsis by the American Indians, lethal in large doses; goldenrod tea

or *solidago*; and, of course, tobacco.

The chief native American "medicine," tobacco was used at once to achieve resolution and will to wage war; to attain calm stability of mind to make peace; and for help in vision quests and healing rituals. The use of smoking for these ends continues today. The American public smokes excessively; our baseball heroes chew tobacco. Advertising imagery continues this equation of smoking with self-possession, determination, and tranquility; with outdoor adventures in rugged terrain; with pleasure in nature.

Meanwhile, ongoing botanical research into the medicinal properties of plants continues. In Beltsville, Maryland, U.S. Department of Agriculture scientist Dr. James A. Duke, Chief of the Economic Botany Laboratory, computerizes all available data on medical plants of the world. At the University of Maryland in College Park, where work on ethnobotany was pioneered in the 1930's, Professors of Botany Russell Brown and Melvin Brown have just published a volume on *Woody Plants of Maryland* and are now completing *Herbaceous Plants of Maryland*. In Baltimore—Dr. Clyde Franklin Reed, a renowned taxonomist interested in medical botany, is working on *Flora*

of Maryland, Delaware, Virginia, West Virginia and the District of Columbia



WHAT does the study of ethnobotany contribute to the life of the humanist? Literature and art from antiquity to contemporary times abound with enriching allusions to botanicals and their symbolism. A study of the use of plants by writers and artists discloses the interdigitation of science and the humanities. Plants and animals are

invested with an especially attractive significance when we learn how they were perceived and used in the past, and discover that many old ideas continue into the present with a sparkling vitality.

One's delight in daily life is also increased by such historical knowledge. It is pleasurable to notice the deadly nightshade (*Atropis belladonna*) growing wild beside the gate, and to remember that elegant ladies once used this to enlarge their eye pupils, imparting glamour, and that the Epicureans used it to commit philosophical suicide. On a yet more mundane level, it may add some fun to shopping for vegetables to recall Galen's theory of the humors attributed to each plant, the characteristics of hot or cold, wet or dry. (The student wishing to learn more about the historical significance of Maryland flora might wish to consult Maryland State Folklorist, Charles Camp.)

Most importantly, however, the history of homeopathic medicine in society is in itself a suitable subject of enquiry for the humanist, its documentation a contribution to a larger picture of the human place in the natural order.



Sassafras Varifolium

This easily recognizable plant has a volatile oil used for its fragrance in beverages and cooking. Whether a thin, small shrub, or a ninety-foot tree, *sassafras* has three types of leaves, all of which may appear on the same small branch. These are: oval; "mitten"; and "three fingers." The latter two shapes are depicted left. In the center appears a bit of *sassafras* root, the source of fragrant medicinal tea, made from the outer bark. Many health food stores carry *sassafras* bark chips. Photographer: C. Russell Phelps.



GRAMMARPHONE!

by A. Franklin Parks

"I am often put to a stand, in considering whether that I write be the idiom of the tongue, or false grammar."

—John Dryden

Imagine the following scenario. A secretary receives a letter from the boss to edit and type. The letter reads as follows:

Money Quest, Incorporated
732 Grand Hopes Boulevard
Baltimore, Maryland
October 28, 1980

Tracit E. Blatant
Vice President in Charge of Purchasing
I. M. Busy Corporation
#5 Callback Plaza
4790 Later Avenue
Voorhees, New Jersey

Dear Mr. Blatant:

I want to once again express my appreciation for your interest and confidence in our budding firm. Further, I want to add that it was a personal pleasure to meet you and to work out an agreement that will, I firmly believe, be a lasting asset to both of our companies.

If you have any questions, do not hesitate to contact us immediately. I and my staff of a hundred odd employees are always at your disposal.

Yours very truly,

Lawrence J. Lime

Lawrence J. Lime
Sales Director, Eastern Division

Aware that a paycheck may rely on this letter making the best impression possible, the secretary peruses the text closely. Just before the typing commences, the secretary looks back at that phrase "I and my staff of a hundred odd employees" which appears in the last sentence of the letter, and to insure that Mr. Blatant is not left with the impression that Mr. Lime's employees are "odd," the secretary places a call to "Grammarphone."

"How do you write the phrase the boss has used without saying we're weird?" the secretary asks the person at the other end.

In reply, the secretary is told that, for "a hundred odd" to mean "approximately 100," a hyphen must be added, yielding the figure "a hundred-odd employees."

"But why don't you just eliminate the reference to numbers," the voice continues; "surely 'staff' would suffice?"

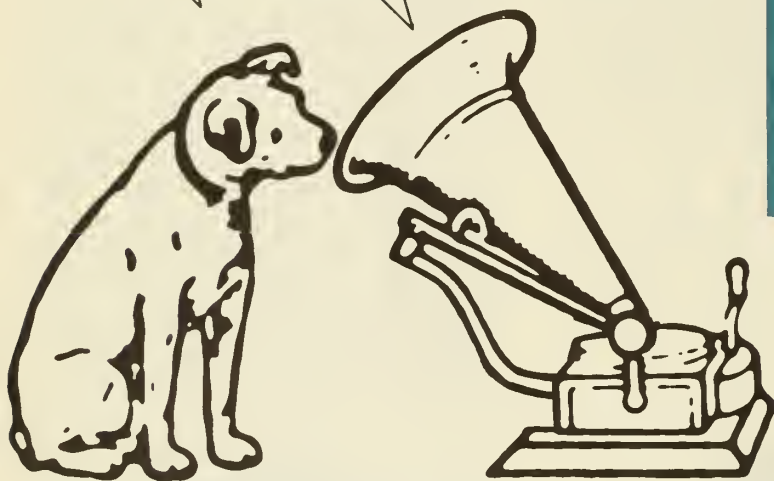
The secretary agrees, is grateful, and, upon hanging up the phone, feels that the boss has been saved from embarrassment.

Prior to 1977, this form of help for our secretary was not available, except informally. Some college English instructors I have spoken with have asserted that they occasionally received calls from writers in the working world with specific questions about usage or style. Sometimes, the instructors admitted, the callers were helped, sometimes not. The instructors often did not have the reference tools at their fingertips to help the caller, so the latter resorted to coin flipping. In 1977, however, an astute colleague of mine at the University of Arkansas at Little Rock, Dr. Stuart Peterfreund, recognized that an organized service was needed to help querying writers, so he conceived "The Writer's Hotline."

Aimed at aiding callers from the Little Rock area, "The Writer's Hotline" had modest beginnings. There were not many callers, and Peterfreund's schedule from 9-12, five days a week, did not boast a high percentage of the English faculty as volunteers. That is, of course, until the service became the focal point for a few spots on local television and the subject of articles in local newspapers. The national press and popular com-

My question is, should one say, "The dog *which* saved his master was honored" or "The dog *who* saved his master was honored"?

I'm glad you asked that, Nipper. It's one of my pet peeves, although you might not be satisfied with the answer. In this case, because the relative pronoun introduces a restrictive clause, the word should be neither *which* nor *who*, but *that*.



PROJECT UPDATE

Cofunded by the Maryland Committee for the Humanities, the National Endowment for the Humanities, the C & P Telephone Company, and the Frostburg College Foundation, this public service hotline for writers is open Monday through Friday from 10 a.m. to noon. Have a question about personal or professional writing? Dial 301-689-4327 for a prompt but thoughtful answer from professors of English!

In the following article, project director Dr. A. Franklin Parks, Assistant Professor of English at Frostburg State College, describes the genesis of *Grammarphone*.

mentators (like Paul Harvey), once they picked up information about "The Writer's Hotline" from local sources, touted it as a shiny spot in the rusted breastplate of academe.

Almost instantaneously, more calls per day started coming in, and lots of faculty, including myself, jumped on the bandwagon. These English instructor-volunteers marveled at how much what they knew off-hand helped people on the outside. Lofty thinkers and poets suddenly couldn't be accused of being irrelevant. Granted, many were restless sitting at the end of a grammar hotline, staring out windows between calls, wondering how all of this could be intellectualized. While they liked giving concrete answers for a change, they were ambivalent about entering a corporate structure that was repugnant during the sixties but now seemed a bit more attractive. After all, wasn't English the last of the Humanities to give in, others having given in previously?

Before I left Arkansas, and indeed before Peterfreund left Arkansas, "The Writer's Hotline" received calls and publicity from the major television networks and news magazines. The result, of course, was that other services sprang up here and there in the Midwest. Two in Kansas, along with the parent service in Little Rock, were tested on particular questions by writers of *Time* and *Newsweek* with the results being that Arkansas won—something about the others using graduate students or not knowing a definition for the subjunctive mood. Nonetheless, NBC's "Today" show went to Emporia and did a segment on the "Dial-a-Grammarian," which was a bit less self-indulgent than previous expositions on this type of service had been. Eventually, a fourth service emerged from the English Department at the University of Missouri at Kansas City. (This service was discussed thoroughly in the February 1980 *ADE Bulletin*.)

The question remains, in light of the pre-existing services, why ours? First of all, "Grammarphone" is less expensive for callers from the East Coast region, particularly since a grant from C & P Telephone, matched by the National Endowment for the Humanities through the Maryland Committee, has allowed us to accept long distance calls from callers who do not have "800" numbers for outgoing calls. Secondly, "Grammarphone" has built into it safeguards against volunteer ennui that has plagued at least one other hotline. "Grammarphone" furnishes the English Department with invaluable information about the problems writers from various quarters encounter on a daily basis. This information, retained in log form, is valuable to us as teachers and scholars. The calls stimulate conversation among colleagues, give us advanced insights into the types of problems students need to deal with in the working world, and furnish us with data for studies and essays.

Further, from the beginning "Grammarphone" was a source of unity for the department—one perhaps that the Frostburg State English faculty did not necessarily need since they had become coadunate some years before as the result of a newly instituted competency-based freshman English program. But "Grammarphone" was a rallying point, nonetheless—and a fun one at that. I can remember a get-together we had in the early days—volunteers gathering on a particular evening to pass around a toy phone and to practice fielding questions posed to us by colleagues. Half-seriously, we puzzled over some remarkable examples of esoteric nonsense, creating techniques for handling the caller who would someday truly stump us.

Though we were merciless with one another in our mock-sessions, most of us had little idea what kinds of questions we would eventually be answering. I had had, of course, the most experience with this type of service. It had been my experience that the majority of callers posed easily solved problems—the placement of a comma, the history of a word or phrase, the format for a business letter. But that was in the Southwest; I did not know what to expect from a hotline serving the major cultural and business centers on the East Coast.

During those first days of operation in September 1979, little occurred to indicate success for the service. Among the thirteen calls that month, though, were inquiries from local government, industry, and citizens, as well as from federal government offices and a major monthly magazine

located in Washington. After an advertising campaign consisting of spot announcements on television and radio, postcards, and posters, the daily number of calls began to escalate. I received a great deal of cooperation from the Frostburg State Public Relations office in spreading the word about our service. In addition, an article in the local newspaper stimulated local interest, and an article in a Washington-based editorial newsletter, *The Editorial Eye*, generated national interest and response to "Grammarphone." At one point in our ad campaign, I read an article in the *Washington Post* which described President Carter's aides as having a good amount of difficulty with spelling; the next day I sent them a poster. And to Brooks Robinson, sports announcer for the Baltimore Orioles, I also sent notification of our service, not so much because he was in need of it but principally because he was vulnerable to language purists and I (perhaps alone) enjoyed his rich use of baseball lingo. Both posters, to Carter's aides and Brooks Robinson, failed to elicit reaction, but others, sent to state legislators, did stimulate responses of gratitude and expectation of use.

From the beginning the questions that we have confronted have been, for the most part, interesting and varied. We have, of course, been taxed on the usual items:

- subject-verb agreement
- hyphenated adjective and noun forms
- pronoun case
- footnote and bibliographical form
- salutations for letters
- the subjunctive
- capitalization
- etymology
- effect vs. affect
- punctuation of nonrestrictive phrases and clauses
- possessives, plurals and apostrophes

But we have also responded to callers' questions about governmental "gobbledygook" and how to clear it up. In addition, we've counseled a local resident on the punctuation and wording of poetry destined for her personalized Christmas cards. And there is always someone on the phone wanting to know whether the woman he is addressing in a letter is to be referred to as *Mrs.*, *Ms.*, *Miss*, *Professor*, or what.

After a year of phone answering, including a summer financed by a minigrant from the Maryland Committee, we have made many friends for the department and school. Though we do not divulge the names of the callers and the offices and agencies from which they are calling, the following list does demonstrate types of callers who have been using "Grammarphone's" services on a regular basis:

- Local government offices
- Local industry
- Local citizens
- Federal offices and agencies—Washington, Baltimore, Pittsburgh
- National associations
- Law firms
- National magazines and newspapers
- Major media networks
- Publishers and presses
- Graduate students
- State politicians
- Historical societies
- Unions
- Research firms—New York, New Jersey
- Out-of-area business and industry

The average caller has, to this day, received little idle grammaticasting but rather as accurate and pragmatic and quick an answer as is possible. We do not limit ourselves to, in Shakespeare's words, "... a noun and a verb, and such abominable words as no Christian ear can endure to hear" (*Henry VI*, Part II, IV, vii). Rather, we try to take into account popular usage and to follow a common sense approach to the strictures and rules our protean language constantly eludes.

Bibliomania on the Chesapeake

by Thomas F. Marshall

Book collecting, which is often a side-effect of an interest in the Humanities, may also properly be described as a disease. Once infected, the victim seldom recovers. Just how many otherwise normal citizens have been stricken over the centuries is a difficult matter to determine, but certain it is that a very large number of people indeed have experienced the excitement and frustration of the collecting game. For some of these, the mere possession of books, pamphlets, prints and drawings is enough. For others, the chief attraction is the chase after rarities and the kill. And, of course, one can hardly ignore those who look upon collection as an investment, and as a hedge against inflation.

The ordinary collector, however, is essentially an amateur in his outlook and in his habits. Perhaps because of this, strange things sometimes happen. One is reminded of that awful vision which comes to book collectors—the wretched plight of the buyer of first editions whose holdings are so precious that he dares not touch a single one of them, and consequently ends up with nothing to read. For such a frustrated person, there is an alternative—he can pour over catalogs, and spend countless hours over bibliographies, tracking down items to add to what he already has. Indeed, for many, the search is as enjoyable as the finding. But the real name of the game is still possession.

Bibliophiles come in all sizes and all classes. They range from those with modest goals to those with immodest bank accounts and a passion for rare and expensive items. Some want everything they can get about a subject, or an author, or a style of printing, or a binding, knowing, from the start, that the search is endless. Others, with more attainable ends in sight, concentrate upon a single work, or upon some phase of printing or publishing which has a finite end, and can consequently be made complete at some future date. For most of us, however, book collecting is a hobby, something separate from the grim business of making a living. Hence, many collectors buy spasmodically and irregularly, depending upon chance, and upon the state of the budget. But they often turn up unique things, and what they eventually possess can become both interesting and valuable. For, there is nothing that is not collectable.

How interesting a collection is depends somewhat upon what it collects. And here, the range is infinite. It is hardly necessary to emulate the man who invests only in novels produced by writers who committed suicide, or another who buys only books which contain the author's picture on the dust-cover; and certainly not the rich woman whose library is filled with volumes which have fore-edge paintings on them. Indeed, even a yen for first editions may not be the highest form of the disease. For first editions are not necessarily the rarest things which one can collect. As Charles Lamb—that perfect instance of a book buyer with little money to invest—once remarked, first editions are not nearly so rare as tenth editions. *Vanity Fairs*, *Gone with the Winds* and *Ben Hur* do not appear in every decade—much to the publisher's regret. And furthermore, the fact that a given book is a first edition does not necessarily imply that it has any cultural, historical or intellectual appeal. What does appeal is scarcity. But even this is not necessarily an infallible guide. As a dealer who was once urged to buy a volume because it was scarce remarked, "Yes, it's scarce, but people who would want to buy it are scarcer."

So, we are back at the age-old law of supply and demand once more. This, in all honesty, is what makes collecting both a joy and a despair. Unfortunately, the day of the dealer on a mean street, whose ignorance of what he had was very bliss to the collector, is no more. And for many collectors of modest means, the disappearance of that kind of Santa Claus resulted in a jolt from which they have never recovered. Still, collectables do keep turning up in unexpected places, and no one who has come upon a wanted volume in a farm sale or in the junk shop down the street will get any less pleasure. Still, in the long run, the most convenient and most likely place to add to what you have is the book shop. While second-hand stores are no longer as commonplace and numerous as they used to be, there are still a considerable number of helpful and expert men and women dealers willing to abet bibliomania, no matter how desperate the case.

The garden variety of collector is likely to see the value of his books in terms of the

pleasure he has had in gathering them rather than in terms of their rising cash value. Book collecting is more a matter of method than of money. The rarest of books, like a First Folio, simply cannot be commanded by a heavy purse, and in the modest realms of collecting, patience and study become more valuable virtues than money ever can be.

So, unless one has a large, unneeded surplus, the better part of valor is to choose a reasonable subject, and decide on its limits before you start. You may admire Shakespeare tremendously, but you will hardly be able either to locate or to buy first editions—or even subsequent ones, for that matter. A better bet would be to see what can be done with someone like James M. Cain, a Maryland author who certainly deserves more attention than he gets. His relative obscurity today makes for an interesting chase, and it would not be impossible to amass quite a good collection within a reasonable time, and at a reasonable price. But only if this is a subject which interests you more than casually!

On another plane, one might decide to go in for many authors instead of concentrating on one. A fertile field, now getting a bit too popular, is children's books. But remember that they have a long history, and that there are many avenues of approach. Hence, some specialization is a must. One doesn't have to go so far as to limit collecting to books about girls between ten and twelve, or to books about





animals who behave like a better class of humans; nevertheless, some collections based upon such peculiar principles have been made and profited from. The thing to keep in mind is that there is some advantage in looking for ordinary books, with or without illustrations. Almost everybody has a start with those precious volumes we read as a child and never threw away. And much can be built on these. If the Bobbsey Twins were your first love, or Lefty Locke of the Big Leagues your ideal, or Burt L. Standish your childhood idea of a fine writer—and if there are a few left on your shelves—it is possible that you have already started a collection, which, to complete, will give you something to think about for a long time. To make any of this worthwhile, you will need to become at least passingly familiar with the whole field of children's literature. May Arbuthnot's book on the subject will not only inform you, but will help you avoid mistakes. If, to this, you add the reading of book catalogs, and browsing in the shops, you may actually become a sort of minor expert. For, the more you know about the subject, the more it will mean to you. It is at this sophisticated point that you will want to become familiar with terms like "edition," "first state," "issue," and "impression"; and you may discover that the technical side of publishing can be a real intellectual pleasure.

As you can see, it is not necessary to collect only what we call Literature; the only criterion

is that you have a subject and an object which you like, and one that will provide you all the fun of a chase—which is an important part of the collecting game.

A further example of a popular kind of chase would be in the field of the detective novel, a genre more often read than talked about. Edgar Poe and Sherlock Holmes are widely known, but it is well to recall that a lot has been written since those days. Much of this in the twentieth century is best classified as "junk," and most of us conveniently forget all about it. Consequently, since the true collector is supposed to read and remember what he is buying, care about the selection of titles is essential. Hence, once more, some reading about your subject would not be amiss. Good sources would be Julian Symon's *Mortal Consequences*, LeRoy Panek's *Watteau's Shepherds*, or Howard Haycraft's *Murder for Pleasure*. These serious studies will help you eliminate undesirables, and prevent you from madly running up blind alleys.

A single author is the easiest to handle. But one could profitably collect novels whose scenes are laid in Los Angeles or in the depths of the English countryside, novels whose sleuth is a woman, or novels where detecting is all and violent crime is at a minimum. In any case, the more slowly and carefully you start buying, the fewer steps you will have to retrace. While it is impossible not to make mistakes, careful preparation will keep these at a minimum. The

common books you can pick up at leisure; rarities, which you must also have, must be grabbed whenever they occur, for you may not see them again for a long time, and by then the price may have gone through the ceiling.

Hence, before you buy a single volume, you must try to decide what are the important books for your collection. Reading on your own will help. But don't hesitate to ask questions of book sellers and knowledgeable friends, for their advice may save you infinite trouble later on. The book disease, you will find, is not always without pain, nor are its rewards always without disappointment.

Like some other diseases, those who suffer gain strength by banding together and discussing their problems and cures. And today, bibliophiles gather together in a number of cities to share their enthusiasms and their expertise. Such clubs as the Grolier in New York and the Rowfant in Cleveland have a long history, but there are newer groups whose aims and accomplishments are equally noteworthy. Such a one is the Baltimore Bibliophiles, now over twenty-five years old.

In Baltimore, it all began when Dorothy Miner of the Walters Art Gallery and Elizabeth Baer of the Evergreen House of The Johns Hopkins University were trying to round up maps and books for a proposed exhibition. After considerable searching in out-of-Mary-

land libraries, they came to realize that much of what they wanted was just around the corner in Baltimore. Inevitably, this led to a meeting of kindred spirits, and a formal organization was launched by a steering committee composed of Kent D. Currie, Lloyd A. Brown, Corbin Gwaltney, Adelyn Breeskin, Sanford V. Larkey, Elizabeth Baer and Dorothy Miner. The first gathering of the Bibliophiles was held in November 1954 at the Evergreen House on North Charles Street, and twenty-eight people, vitally interested in all phases of the Book, were invited to attend. The then-stated aims have remained unchanged by time. How extensive these are is summed up in the By-Laws: "To provide a focal point for community interest in matters pertaining to books and manuscripts, bindings, typography, printing, paper, calligraphy, book illustration, cartography and any related fields." In other words, a club appealing to those who have an abiding passion for fine books, whether made today or five-hundred years ago.

Not all members are collectors like Lester Levy, Henry Burke, William D. Koester, Richard Macksey, Linda Lapidés and Edward G. Howard, whose interests range from American sheet music to Jane Austen. Some, like Edgar G. Heyl, James R. Bready, William T. Snyder, and Harold Williams are writers and editors; others such as P. William Filby, Lilian M. C. Randall, Edwin Castagna, Ernest Siegel and John Nicholson are scholar-librarians; still others combine their professions with collecting books and prints connected with it, like Huntington Williams, McGehee Harvey and Henry B. Wilson. Some even go as far as printing books themselves, either professionally or as private press owners, and still others are active in design and binding. But all have, somewhere, been bitten by the bug.

The club meets more or less regularly throughout the year. Each meeting features a speaker drawn either from its expert membership or from invited guests active in the book world beyond the Chesapeake. As a result, the visitor list reads like a *Who's Who* print-out. Among the speakers have been Edwin Woolf II, Hellmut Lehmann-Haupt, Will Carter, Carl Bode, Whitfield Bell and Charles Anderson. And not unexpectedly, the question period sometimes outshines the speech itself.

Occasionally, the club forsakes the amenities of Evergreen for trips to libraries and collections in other parts of the country and there have been joint meetings with bibliophiles in Detroit, Pittsburgh, Philadelphia, New York, Charlottesville and Washington. Its book auctions, held in support of the Evergreen House, have attracted attention, as have several exhibits of members' treasures. And, from the beginning, unlike other similar organizations, women have been an integral part of the mem-

bership; indeed, its first president was Dorothy Miner, and others have followed as an ordinary thing. Unfortunately, space limitations have kept the invited membership of the Bibliophiles small, and geographical pressures have had their effect. But, since collecting is essentially a lonely game, one hardly feels the need of a formal club in order to get involved. And, many book freaks all over the state pursue their hobby in splendid isolation and complete enjoyment, hardly aware that they have an incurable malady.

If, by chance, you turn out to be one of those who has a case of bibliomania, however slight, the most effective prescription which can be given is this: take a leisurely walk to the nearest bookstore, rummage around the darkest corners, buy your treasure, take it home, read it, and put it carefully away on your shelf. By this time, the symptoms will subside—for the time being. But, be ready for a recurrence! The best one can hope for is to control the effects.

MARYLAND HUMANISTS



Thomas F. Marshall is pleasantly retired to a Carroll County hilltop after a long career of college and university teaching and administration. He has taught at Kent State University, Western Maryland College and the University of Pennsylvania, with visiting stints at the University of Mexico and the National University of Greece. His continuing interest has been American Theatre and Drama History, and he has served as President of the American Society for Theatre Research. He is one of the editors of *Theatre Research International*. As a bibliographer, he has worked in the field of American Literature and American Studies, but he has also written articles and reviews for a variety of scholarly journals, and has delivered the expected number of speeches in this country and abroad. At present, he is collecting 19th-century American theatre items, and is president of the Baltimore Bibliophiles.

The Way We Were



—Maryland as Seen Through the Eyes of Farm Security Administration Photographers

by Judith O'Sullivan

The brainchild of Assistant Secretary of Agriculture Rexford Guy Tugwell (1891-1979), a Columbia University Economics Professor turned New Deal administrator, the Farm Security Administration Collection was created by a crack team of pioneer photographers, among them Dorothea Lange; Russell Lee; Marion Post Wolcott; Walker Evans; Jack Delano; Arthur Rothstein; Theo Jung; John Vachon; Carl Mydans; Sheldon Dick; Marjory Collins; John Collier, Jr.; Paul Carter; and Ben Shahn, who, through this "pictorial encyclopedia of American agriculture," "introduced Americans to America."

To guide his team in creating this protean archive, Stryker provided memos, in which general subjects were gently suggested:

"Home in the evening

Photographs showing the various ways that different income groups spend their evenings, for example:

Informal clothes

Listening to the radio

Bridge

More precise dress

Guests."

"The wall decorations in homes as an index to the different income groups and their reactions."

"New-plowed earth (early morning or late afternoon). Show 'texture.' Get the feel of 'good earth' into the picture."

What portrait of Maryland is painted by this collection? A fecund landscape of solemn majesty; a well-ordered cityscape of strange silence; working Americans of formidable power and dignity. The rich farmland of Frederick, Garrett, and Montgomery counties; the empty streets of Hagerstown and Baltimore; St. Mary's and Garrett County farmers; Rock Point oyster tongers; third-graders in Greenbelt's model Federal community; students in a St. Mary's one-room schoolhouse; winners of a July 4, 1940 Salisbury beauty contest—all are here, awaiting discovery by historians and students of material culture.

A sampler of Farm Security Administration photographs is reproduced in this issue of *Maryland Humanities*. The entire collection, a national treasure, the potential source of countless articles and exhibitions, is housed in the Prints and Photographs Division of the Library of Congress, which is open to researchers from 8:30 a.m. to 5 p.m. Monday through Friday. For more information, call the Prints and Photographs Division at (202) 287-5836. Farm Security Administration photographs are within the public domain, and copies of them may be ordered through the Library of Congress Photoduplication Service.



Garrett County, Md. (left)
St. Mary's County, Md. (above)
Photographs from Farm Security
Administration photographers,
courtesy of the Collections of
the Library of Congress

"... For nearly eight years, from 1935 to 1943, it was my great privilege to direct a small group of photographers working out of a grubby little government office in Washington, D.C. These gifted men and women of the Historical Section of the Farm Security Administration produced 270,000 pictures during that time. It is called a great collection now, perhaps the greatest ever assembled in the history of America."

—Roy Emerson Stryker
In This Proud Land

CALENDAR

Below are listed the many Winter and some forthcoming Spring events funded by the Maryland Committee. Quickly responsive to grant applications, however, the Committee funds many "last minute" programs which are not listed here. For information about these, call us at (301) 837-1938. To confirm dates, times, and places call the number given at the calendar event's conclusion.

Continuing Events

December 1980-April 1, 1981

The Way We Worked: Baltimore's People, Port, and Industries (exhibition)

This comprehensive exhibition of labor history, sponsored by the Baltimore Industrial Museum, continues at the Convention Center through April 1, 1981. Guided tours are available by appointment. Special craft demonstrations will take place between December 15 and 25, and between February 18 and 22, "Historic Crafts and Industries Week." For more information, call Roger White or Ann Steele at (301) 396-1936/396-1931.

December 4, 1980-June 1, 1981

Baltimore—A Patchwork Quilt of Neighborhoods! (exhibition)

Celebrated by a December 4, 1980 Grand Opening for the public, this permanent exhibition in the basement of Baltimore City Hall, cofunded by the City of Baltimore and the Maryland Committee, features photographs and artifacts illustrating the integral role played by neighborhoods in Baltimore's development; the characteristics of diverse neighborhoods; and the economic, political, ethnic, and geographic peculiarities of the City that have enabled our neighborhoods to flourish.

Throughout the day on December 4 at City Hall, Holiday festivities will be held to celebrate the exhibit opening. In addition to enjoying the show, the public will watch quilting and wreathmaking demonstrations, and purchase crafts, live Christmas trees, holiday comestibles, and a handsome exhibit poster by Baltimore artist Pamela Intow. Christmas music will be played by local high school bands.

An exhibition spinoff is "The Great Baltimore's Best" Quilting Contest," coordinated by Ann Spooner and Margaret Daiss from Mayor William Donald Schaefer's staff. The contest provides an innovative means for any person interested in Baltimore to participate in the creation of the exhibit. The contest is open to any group or person who wishes to make a quilt about Baltimore. *Registration for the con-*

test ends on February 27, 1981. There is no registration fee, and previous quilting experience is not a prerequisite for entry. Award-winning quilts will tour the State through the Baltimore Museum of Art's Traveling Exhibit Service. At the conclusion of the tour, they will hang as part of the continuing exhibit. Over \$3,750 in cash prizes will be awarded by contributors, including the Maryland Retail Merchants and the Maryland State Arts Council. *The contest concludes on June 1, 1981.*

For information about the show, Grand Opening, or Quilting Contest, contact Margaret Daiss or Ann Spooner at (301) 396-4721.

December 11, 1980-January 8, 1981

"Neighborhood: A State of Mind" (exhibition)

Cosponsored by the Maryland Institute, College of Art, and the Maryland Committee for the Humanities, with additional funding by the National Endowment for the Humanities, the Maryland State Arts Council, the Mayor's Office of Manpower Resources, C.E.T.A., and the National Endowment for the Arts, this interpretative exhibition of the survey photographs of the East Baltimore Documentary Photography Project, supplemented by a text excerpted from oral histories of neighborhood residents, includes works by Linda G. Rich, Elinor B. Cahn and Joan C. Netherwood. This is the Project's fourth major exhibition in Baltimore. In addition, twenty in-progress shows have presented the photographs to the neighborhoods in which they were taken. The exhibition will be displayed in the Fox Building of the Maryland Institute, 1300 West Mt. Royal Avenue, Baltimore, Maryland. For more information, call Joan Clark Netherwood at (301) 679-8733.

January-June 1981

Gramophone! (public service telephone)

Cofunded by the Maryland Committee for the Humanities, the National Endowment for the Humanities, the C & P Telephone Company, and the Frostburg College Foundation, this public service hotline for writers is open Monday through Friday from 10 a.m. to noon. Have a question about personal or professional writing? Dial (301) 689-4327 for a prompt but thoughtful answer from professors of English! For more information about the project call Dr. A. Franklin Parks at (301) 689-4367.

February 20-March 13, 1981

Two Maryland Photographers—The Works of Robert Shriver and Leo Beachy (exhibition)

Cosponsored by the Allegany County Historical Society and the Allegany Community College Department of Learning Resources, this pioneer exhibit traces the social history of

Western Maryland, as reflected in the lenses of turn-of-the-century photographers Leo Beachy and Robert Shriver. The show may be viewed, Monday through Friday, from 9 a.m. to 4 p.m., at the Gallery of Allegany Community College in Cumberland.

Accompanied by a handsome catalog containing full-size prints of all photographs exhibited, as well as an essay explaining the prints' historical significance, the show will travel to five additional locations. Should your institution wish to house the show, or should you desire an exhibition catalog, call Gaye Savant at (301) 724-4906.

Coming Attractions

Baltimore Voices (television special)

Cosponsored by the Maryland Center for Public Broadcasting, the Baltimore Neighborhood Heritage Project, the Theatre Project, the Maryland Committee for the Humanities, and the National Endowment for the Humanities, this wildly successful dramatic montage of the experiences of Baltimore's myriad and unmeltable ethnics comes to public television this Spring over Channels 22, 28, 31, 36, 62 and 67. For more information, call Rosemary Eck, the Maryland Center for Public Broadcasting, (301) 337-4151.

Dialogue on Film—The Creative Process (discussions/film viewings)

Sponsored by the Maryland Film Guild, this continuing series of screenings—followed by discussion between scholars and noted novelists, screenwriters, directors, cinematographers, and editors—explores the nature of artistic creation. Attracting record-breaking crowds, this series fills quickly, so tickets must be ordered well in advance. For Winter and Spring dates, call Joseph Baum at (301) 667-0545.



*"Old Timers at Pennefield's Lock,
below Seneca Dam." June 24, 1904
Photograph by Robert Shriver*



"Neighborhood: A State of Mind"
Photographs from *The East Baltimore Documentary Photography Project*. Photographers Linda G. Rich and Elinor B. Cahn.

JANUARY

6 Centers of Culture—New York and Its Music (lecture)
Samuel Lipman, music critic of *Commentary*, delivers this, the fifth keynote address in the Jewish Community Center of Greater Washington's *Art in the Diaspora* series, which examines 19th and 20th century urban environments enriched by Jewish cultural contributions. The lecture will take place at 8 p.m. at the JCC, 6125 Montrose Road, Rockville, Maryland. For more information, call the JCC Cultural Arts Department at (301) 881-0100, Ext. 46/47. (See also calendar entries for January 18, 24, and 27, and February 3, 10, and 17.)

10 Italian Groceries and Bakeries—
The Italians in the Fruit and Food Business (conference)
Cosponsored by the Circolo Culturale Italiano and the Sons of Italy, this conference—the fourth of nine events celebrating “The Minds and Hands of Italian Americans in Maryland”—includes presentations by historians Jean Scarpaci of Towson State University and Adelio Maccentelli of Essex Community College, both past presidents of the American Italian Historical Association's Washington Chapter. Taking place from 10 a.m. to 4 p.m. in Knott Hall, the College of Notre Dame, 4701 N. Charles St., Baltimore, the conference is in English and free to the public. Lunch will be available at 1:15 p.m. in Doyle Hall, but paid reservations are necessary. For more information, call Dr. Regina Soria at (301) 435-5545.

18 How the Fiddler Got on the Roof—
The Evolution of Jewish American Popular Music (lecture)
Part of the Jewish Community Center of Greater Washington's *Art in the Diaspora* project, this lecture by Mark Slobin, Associate Professor of Music, Wesleyan University, will take place at 1 p.m. at the JCC, 6125 Montrose Road, Rockville, Maryland. For more information call the JCC Cultural Arts Department at (301) 881-0100, Ext. 46/47.

21 Speaking of Music—
Comments on Debussy's *La Mer* (lecture)
This lecture by William Radford-Bennett, Music Director of Baroque Arts Chamber Orchestra, preceding the Baltimore Symphony Orchestra performance of Claude Debussy's *La Mer*, illuminates the life of the composer, the time in which he lived, and his thematic and musical concerns. Free and open to the public, this presentation will take place at 7:15 p.m. in the Langsdale Auditorium of the University of Baltimore. For more information, call John V. Brain, Director of Public Relations, The Baltimore Symphony Orchestra, (301) 727-7300.

24 The Greatest Quarter Century of
American Musical Comedy (lecture/concert)
A tour-de-force of Jewish American popular music is provided in this delightful concert by Ann Heiligman Saslav, Ruth Drucker, and Braxton Peters, with commentary by Lester S. Levy, author of *Flashes of Merriment—A Century of Humorous Songs in America, 1805-1905*; *Give Me Yesterday—America in Song, 1890-1920*; and *Grace Notes in American History in Popular Sheet Music from 1820-1900*. Tickets are required for this event, which takes place at 8 p.m. at the JCC, 6125 Montrose Road, Rockville, Maryland. To obtain them, call the JCC Cultural Arts Department at (301) 881-0100, Ext. 46/47.

27 Centers of Culture—Hollywood Then (lecture)
Frank Mankiewicz, President, National Public Radio, delivers this, the sixth keynote address in the Jewish Community Center of Greater Washington's *Art in the Diaspora* series. The lecture will take place at 8 p.m. at the JCC, 6125 Montrose Road, Rockville, Maryland. For more information, call the JCC Cultural Arts Department at (301) 881-0100, Ext. 46/47.

FEBRUARY

1 Justice in a Complex World— Sexual Harassment in the Workplace (seminar)

Sponsored by the Office of the Chaplain of The Johns Hopkins University, this presentation by Ms. Jo Ann Anderson of the State of Maryland Commission on Human Relations and Professor Gretel Chapman places sexual harassment in its historical context, and answers such questions as: "What does the law state about sexual harassment? Is there a working definition on the books?" and "What recourse has an individual when subjected to on-the-job harassment?" This Sunday morning seminar will take place from 11 a.m. to 1 p.m. in the Listening/Viewing Room of the Hopkins Union Building, The Johns Hopkins University. For more information call Bill Tiefenwerth at (301) 338-8188.

3 The Moguls (lecture/film viewing)

This montage of film clips, with commentary by Stan Levin, Public Information Officer, Media Services, USDA, is part of the Jewish Community Center of Greater Washington's *Art in the Diaspora* series. It will take place at 8 p.m. at the JCC, 6125 Montrose Road, Rockville, Maryland. For more information, call the JCC Cultural Arts Department at (301) 881-0100, Ext. 46/47.

8 Justice in a Complex World— Technology and Research in the Developing Countries: Use or Abuse? (seminar)

Sponsored by the Office of the Chaplain of The Johns Hopkins University, this presentation by Professor Donald A. Henderson, Dean, The Johns Hopkins University School of Hygiene and Public Health and Mr. A. J. O'Brien examines misdirection of funds to projects seemingly irrelevant to the needs of the people of Third World nations. This Sunday morning seminar will take place from 11 a.m. to 1 p.m. in the Listening/Viewing Room of the Hopkins Union Building, The Johns Hopkins University. For more information, call Bill Tiefenwerth at (301) 338-8188.

10 The Thirties and Thalberg (lecture/film viewing)

This montage of film clips, with commentary by Stan Levin, Public Information Officer, Media Services, USDA, is part of the Jewish Community Center of Greater Washington's *Art in the Diaspora* series. It will take place at 8 p.m. at the JCC, 6125 Montrose Road, Rockville, Maryland. For more information, call the JCC Cultural Arts Department at (301) 881-0100, Ext. 46/47.

14 Italian American Artists in Maryland (conference)

This, the fifth of nine events celebrating the achievements of "The Minds and Hands of Italian Americans," features richly illustrated slide lectures by distinguished art historians, as well as a demonstration by a master craftsman. Dr.

Regina Soria, Professor Emeritus of Italian, the College of Notre Dame, examines the work of cabinet-maker Enrico Liberti, whose two daughters assist in retelling the history of his life and art. Artist and technologist Elmo Maiolatesi illustrates his glass blowing technique. Florian H. Thayne, Head, Art and Reference Division, Office of the Architect of the Capitol, analyzes the work of Constantino Brumidi, the first American mural painter. And Dr. Marcello Legaluppi, Italian Vice-Consul in Baltimore, discusses "Stone Carvers and Stone Masons—From Italy to Maryland." Taking place from 10 a.m. to 4 p.m. in Knott Hall, the College of Notre Dame, 4701 North Charles Street, Baltimore, the conference is in English and free to the public. Lunch will be available at 1:15 p.m. in Doyle Hall but paid reservations are necessary. For more information call Dr. Regina Soria at (301) 435-5545.

17 The Independents (lecture/film viewing)

This montage of film clips of the work of Hollywood's independent producers, with commentary by Stan Levin, Public Information Officer, Media Services, USDA, is part of the Jewish Community Center of Greater Washington's *Art in the Diaspora* series. It will take place at 8 p.m. at the Jewish Community Center, 6125 Montrose Road, Rockville, Maryland. For more information call the JCC Cultural Arts Department at (301) 881-0100, Ext. 46/47.

18 Speaking of Music—Comments on The Cantorial Tradition and Bloch's Sacred Service (lecture)

This lecture by Ann Zibelman, Cantorial Soloist at Har Sinai Congregation, preceding the Baltimore Symphony Orchestra performance of Ernest Bloch's *Sacred Service*, illuminates the life of the composer, the time in which he lived, and his thematic and musical concerns. Free and open to the public, this presentation will take place at 7:15 p.m. in the Langsdale Auditorium of the University of Baltimore. For more information, call John V. Brain, Director of Public Relations, The Baltimore Symphony Orchestra, (301) 727-7300.

21 Workstyles Then and Now! (seminar)

As an auxiliary activity of the Baltimore Industrial Museum's exhibition of labor history, *The Way We Worked*, this seminar will be held at 7:30 p.m. in the Convention Center during the Winter Craft Market. Among those featured will be several retired and active craftsmen, assembly line workers, and persons from new technology work situations (such as computer programming), who will discuss their sharply different working lives. Moderators Stuart Kaufman, Dennis Zembala, and John Higham provide historical insights. Persons attending the seminar will be encouraged to discuss their own work experiences. For more information call Roger White or Ann Steele at (301) 396-1931.

22 Extending the Theatre Experience—A Man for All Seasons (panel discussion)

Following the performance of *A Man for All Seasons* by Robert Bolt, an interdisciplinary panel of humanities scholars led by Center Stage Associate Artistic Director Jackson Phippin informally discusses from the perspective of the humanities issues raised by the production. The panel discussion will take place after the matinee at approximately 4:15 p.m., at Center Stage, 700 N. Calvert Street, Baltimore. For more information, call Sally Livingston at (301) 685-3200.

MARCH

8 Maryland Italian Americans in the World of Sports; Maryland Italian Americans in the Professions (conference)

This, the sixth of nine events celebrating "The Minds and Hands of Italian Americans," includes presentations by WBAL-TV sportscaster Vince Bagli and by Nancy Torrieri. The program will take place from 2 to 5 p.m. in Knott Hall, the College of Notre Dame, 4701 N. Charles St., Baltimore. For more information call Dr. Regina Soria at (301) 435-5545.

Extending the Theatre Experience—A Man for All Seasons (panel discussion)

Following the performance of *A Man for All Seasons* by Robert Bolt, an interdisciplinary panel of humanities scholars led by Center Stage Associate Artistic Director Jackson Phippin informally discusses from the perspective of the humanities issues raised by the production. The panel discussion will take place after the matinee, at approximately 4:15 p.m., at Center Stage, 700 N. Calvert Street, Baltimore. For more information, call Sally Livingston at (301) 685-3200.

18 Speaking of Music—Comments on Bela Bartok's Piano Concerto #3 (lecture)

This lecture by Frederik Prausnitz, Director of the Conducting Program at the Peabody Conservatory, and Director Emeritus of the Peabody Conservatory, preceding the Baltimore Symphony Orchestra performance of Bela Bartok's *Piano Concerto #3*, illuminates the life of the composer, the time in which he lived, and his thematic and

musical concerns. Free and open to the public, this presentation will take place at 7:15 p.m. in the Langsdale Auditorium of the University of Baltimore. For more information, call John V. Brain, Director of Public Relations, The Baltimore Symphony Orchestra, (301) 727-7300.

24 Perceptions of Social Welfare Service by Italian Americans in Maryland (conference)

The seventh of nine events celebrating "The Minds and Hands of Italian Americans in Maryland," this program includes a presentation by Dr. Donald Fandetti, Associate Professor of Social Policy, School of Social Work and Community Planning, University of Maryland. The program will take place from 8 to 10 p.m. in Knott Hall, the College of Notre Dame, 4701 N. Charles St., Baltimore. For more information, call Dr. Regina Soria at (301) 435-5545.



"Paul's Case" from *The American Short Story* series.



"The Golden Honeymoon" from *The American Short Story* series.

Minigrants Available for American Short Story Series

The Maryland Committee proudly announces its recent acquisition of critically-acclaimed filmed adaptations of 17 great American short stories and the availability of small grants for public discussion of the series.

Produced independently by Learning in Focus, Inc., The American Short Story series has been funded by the National Endowment for the Humanities, the Corporation for Public Broadcasting, and the Xerox Corporation. Among the adapted short stories are:

Katherine Anne Porter's *The Jilting of Granny Weatherall*

F. Scott Fitzgerald's *Bernice Bobs Her Hair*

Flannery O'Connor's *The Displaced Person*

William Faulkner's *Barn Burning*

Mark Twain's *The Man That Corrupted Hadleyburg*

Richard Wright's *Almos' A Man*

Ernest Hemingway's *Soldier's Home*

Henry James's *The Jolly Corner*

Nathaniel Hawthorne's *Rappaccini's Daughter*

Ernest Gaines's *The Sky Is Gray*

James Thurber's *The Greatest Man in the World*

Willa Cather's *Paul's Case*

Stephen Crane's *The Blue Hotel*

Sherwood Anderson's *I'm a Fool*

Ring Lardner's *The Golden Honeymoon*

Ambrose Bierce's *Parker Adderson, Philosopher*

John Updike's *The Music School*

One or all of the films may be borrowed free of charge, and funds are available to any non-profit groups for supplementary public discussion by humanities scholars. For details, call our Associate Director, Dr. Mary K. Blair, at (301) 837-1938.

Proposal Deadlines

Applications must be submitted to the Maryland Committee for the Humanities by the following deadlines to receive consideration. To request a grant application form, or to discuss a project idea, call our Associate Director, Mary K. Blair, at (301) 837-1939. Application to our Committee does *not* preclude application to The Maryland Arts Council (301) 685-6740, or to The National Endowment for the Humanities (202) 724-0231.

Program:	Deadline for Proposal Submission:	To Be Considered at Meeting of:
All Public Humanities Programs	March 31, 1981 June 30, 1981	June 6, 1981 September 19, 1981
All Media Proposals	June 3, 1981	September 19, 1981

PROJECTS FUNDED

Projects Funded by the Maryland Committee September 1, 1980-January 1, 1981

Application Number	Project	Application Number	Project
383 A	"Art in the Diaspora: Rembrandt Exhibition" <i>Recipient:</i> The Jewish Community Center of Greater Washington <i>Amount:</i> \$5,000 (Federal Matching Award)	419-419 A	"Baltimore Voices" (television) <i>Recipient:</i> The Maryland Center for Public Broadcasting <i>Amounts:</i> \$15,000 plus \$10,000 Federal Matching Award
383 B	"Art in the Diaspora: Rembrandt Exhibition" <i>Recipient:</i> The Jewish Community Center of Greater Washington <i>Amount:</i> \$1,250 (Federal Matching Award)	425	"Two Western Maryland Photographers—The Work of Robert Shriver and Leo Beachy" (exhibition) <i>Recipient:</i> Allegany County Historical Society <i>Amount:</i> \$10,034
393 A	"A Village in Baltimore" (film) <i>Recipient:</i> Pandodecimesian Association of America <i>Amount:</i> \$5,430 (Federal Matching Award)	426	"Maryland Coverlets and Their Weavers" (exhibition) <i>Recipient:</i> University of Maryland, College Park <i>Amount:</i> \$5,530
399	"Maryland Women Lawmakers" (oral history) <i>Recipient:</i> Goucher College <i>Amount:</i> \$6,150	427	"Speaking of Music" (lecture series) <i>Recipient:</i> The Baltimore Symphony Orchestra <i>Amount:</i> \$7,500
405	"Then and Now: The Small Town of Cecil County and the Industrial Age" (exhibition) <i>Recipient:</i> Cecil Community College <i>Amount:</i> \$8,978	430	"Justice in a Complex World" (lecture series) <i>Recipient:</i> Office of the Chaplain The Johns Hopkins University <i>Amount:</i> \$3,130
408	"Focus on Television—The Black Perspective" (conference) <i>Recipient:</i> Morgan State University <i>Amount:</i> \$7,502	434	"The Visual Arts and Medicine" (lecture series) <i>Recipient:</i> The Johns Hopkins Medical Institutions <i>Amount:</i> \$3,907 (Federal Matching Award)
418	"The Lives of the City" (film) <i>Recipient:</i> The Maryland Chapter of the American Planning Association <i>Amount:</i> \$5,000 plus \$9,500 Federal Matching Award		

Application Number	Project
436	"The Frontier of Life—Genetic Engineering" (conference) <i>Recipient:</i> Baltimore Hebrew College <i>Amount:</i> \$7,000 plus \$500 Federal Matching Award
437	"Images of Women in Film" (film series) <i>Recipient:</i> University of Baltimore <i>Amount:</i> \$3,993
440	"Ideas in Architecture" (lecture series) <i>Recipient:</i> American Institute of Architects, Baltimore Chapter <i>Amount:</i> \$2,850
442	"Cultural Resource Directory" <i>Recipient:</i> Maryland Cultural Resources, Inc. <i>Amount:</i> \$2,000 (Federal Matching Award)
443	"The History and Economics of Early American Wildfowl Carving" (slide-tape show) <i>Recipient:</i> The Wildfowl Art Museum <i>Amount:</i> \$5,000 Federal Matching Award

Application Number	Project
70-E	"Native American Studies in Maryland—Needs and opportunities" (conference) <i>Recipient:</i> The Maryland Historical Society <i>Amount:</i> \$983
71-E	"A Fatal Beauty" (film and public program) <i>Recipient:</i> Sugarloaf Regional Trails <i>Amount:</i> \$300

John B. Welty's 1838 coverlet from the exhibition "Maryland Coverlets and Their Weavers".



Minigrants, Planning Grants, etc.

60-E	"Grammarphone" (public service telephone) <i>Recipient:</i> Frostburg State College Foundation <i>Amount:</i> \$1,000 (Federal Matching Award)
66-D	"Paris—La Belle Époque" (lecture) <i>Recipient:</i> Pickersgill Inc. <i>Amount:</i> \$500
67-D	"The Franciscans in Colonial Maryland 1672-1720" (lecture) <i>Recipient:</i> Academy of American Franciscan History <i>Amount:</i> \$150
68-E	"Neighborhood: A State of Mind" (exhibition and opening night lecture) <i>Recipient:</i> The Maryland Institute College of Art <i>Amount:</i> \$821
69-E	"The Daniels Town Band" (film) <i>Recipient:</i> The Howard County Public Library <i>Amount:</i> \$1,200

COUPONS

Request for Information

I would like more information regarding The Maryland Committee and its programs;

Please send me a grant application! _____

Please place my name on your mailing list! _____

(Check appropriate line.)

NAME _____

STREET _____

CITY _____

STATE _____

ZIP CODE _____

Return to: Dr. Judith O'Sullivan, Executive Director
The Maryland Committee for the Humanities
330 N. Charles St., Suite 306
Baltimore, MD 21201

Financial Donation

The Maryland Committee for the Humanities is a private, nonprofit, tax-exempt organization, empowered to accept corporate and individual donations for the purposes of humanities program development and project support. Should you wish to make a tax-deductible donation, fill out this coupon and return to:

Dr. Judith O'Sullivan, Executive Director,
The Maryland Committee for the Humanities,
330 N. Charles St., Suite 306
Baltimore, Maryland 21201

Yes! I wish to contribute to the support of The Maryland Committee and its programs; enclosed please find my donation!

NAME _____

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CITY _____

STATE _____

ZIP CODE _____

AMOUNT _____



Garrett County, Maryland, October 1936, from Farm Security Administration photographer Arthur Rothstein and courtesy of the Collections of the Library of Congress.

Maryland
HUMANITIES

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for the Humanities
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Maryland

HUMANITIES

The humanities include but are not limited to: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. These disciplines help us to know ourselves and to know what it is to be human. To public programs in these areas we pledge our support. The Maryland Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

New Life for Old Towns

Chestertown's Historic Architecture

Spring Calendar

The Humanist As Activist



From the Director's Desk



Dear Friend:

Among the most exciting humanities disciplines is the history of art and architecture, an area often explored in projects funded by your Committee. This issue of *Maryland Humanities* celebrates our state's rich and varied architectural heritage.

Appropriately, the issue includes an article by the Committee's first chairperson, the renowned architectural historian Phoebe B. Stanton, whose distinguished career is a model bridge between academy and community. Professor of the History of Art at The Johns Hopkins University, author of numerous books, articles, and reviews, the recipient of the 1980 College Art Association prize for distinguished teaching of the history of art, Dr. Stanton is also a regular contributor to the *Baltimore Sunday Sun*, a member of the Architectural Review Board of the Charles Center/Inner Harbor Management Office in Baltimore, a member of the Design Advisory Panel of the Baltimore Department of Housing and Community Development, and a member of the Governor's Consulting Committee for Historic Preservation, the Maryland Historical Trust. In her article, Dr. Stanton analyzes the humanist's societal responsibilities.

Also in this issue, *Maryland Humanities* is pleased to acknowledge the prize-winning project, *New Life for Old Towns*, recipient of a 1980 Merit Award from the American Society of Landscape Architects. Sponsored by the Maryland Historical Trust and funded by the

Committee, this project provides a blueprint for historic conservation and economic revival of older communities, contained in a handsome publication of continuing utility, *New Life for Maryland's Old Towns* (Annapolis: Maryland Historical Trust, 1979).

Yet another Committee-funded project, *Chestertown's Historical Architecture—The Victorian Style*, is celebrated in a richly-illustrated article by art historian Robert Janson-La Palme. Here Dr. Janson-La Palme shares with the reader treasures of Eastern Shore architecture previously analyzed in Fall Kent County town meetings.

Finally, the reader is invited to attend the ongoing program, *Ideas in Architecture*. Sponsored by the Baltimore Chapter of the American Institute of Architects, this series of lectures by internationally-acclaimed giants of urban design includes presentations by Donald Watson, Visiting Professor of Architectural Research at Yale University, who will speak on "Urban Design—Energy Issues, Problems, and Possibilities" (April 2), and Mathias DeVito, President and Chief Executive Officer of the Rouse Company, developer of Columbia, Md., the Gallery in Philadelphia, Faneuil Hall in Boston, and Baltimore's Harborplace, who will analyze "The Built Environment—Economic, Political, and Social Issues" (April 16). Following the lecture, you are invited to "meet the master" at a reception hosted by the AIA. (For time and locations, see the Calendar section of our newsletter.) Last year, this series proved so popular that the Committee staff was asked to resolve seating disputes, so please come early!

Sincerely,

A handwritten signature in dark ink, reading "Judith O'Sullivan". The signature is fluid and cursive, with a large, stylized 'J' and 'S'.

Judith O'Sullivan

P.S. As you thumb through the pages of *Maryland Humanities*, please note the extraordinary architectural photographs. Drawn from the collections of the Library of Congress, these are the work of pioneer photographer Frances Benjamin Johnston (1864-1952), who documented our state's vanishing domestic design for the Carnegie Survey of the Architecture of the South.

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Maryland

HUMANITIES

Maryland Humanities is a quarterly publication of the Maryland Committee for the Humanities, a private, nonprofit, tax exempt organization, the state-based affiliate of the National Endowment for the Humanities. For extra copies or further information, telephone (301) 837-1938, or write:

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Photographer: Francis Benjamin Johnston

THE MARYLAND COMMITTEE

Created in 1970 by an Act of Congress, the Maryland Committee for the Humanities is a private, nonprofit, tax-exempt affiliate of the National Endowment for the Humanities. Each year, the Committee awards approximately \$400,000 for public programs throughout the state. Drawn equally from academy and community, the members and staff of our organization are: A.J.R. Russell-Wood, *Chairman*; Fontaine Maury Belford, *Vice-Chairman*; Richard Eldridge, *Vice-Chairman*; George Piendak, *Fiscal Agent*; Bruce Adams; Andrew Billingsley; Thomas Bradley; Joseph W. Cox; Cornelius Darcy; Lawrence J. Dark; Anne Truax Darlington; Irving S. Hamer; Winifred Helmes; Russel Kacher; Mary A. Maloney; Stephen W. McNierney; Adrienne R. Mindel; Ruth Oltman; Gamie Polson; John Roth; Barbara Shissler; Don Smith; Betty Ustun; H. Margret Zassenhaus, M.D.; Judith O'Sullivan, *Executive Director*; Mary K. Blair, *Associate Director*; Patricia Hunt, *Community Development Consultant*; Elinor C. Sklar, *Administrative Assistant*; Eleanor Meyer, *Secretary*; Doris L. McCloskey, *Secretary*; Edward Kappel, *Bookkeeper*.



From "Neighborhood, A State of Mind", courtesy of the East Baltimore Documentary Photography Project. Photographed by Joan Netherwood.

Faculty Applications Invited

Are you a full-time faculty member at a Maryland university, four-year or two-year college? If so, you are graciously invited to apply to attend the following Summer Humanities Institutes, sponsored by the National Endowment for the Humanities. Participants receive stipends to cover expenses, and home institutions are required to contribute to their support.

Old Age in History and Literature

Site: Case-Western Reserve
Director: David D. Van Tassel
Information: Department of History
Case-Western Reserve University
Cleveland, Ohio 44106
(216) 368-2380
Dates: June 22-July 17
Deadline: April 1

Integrating Humanities and Business Programs in Community Colleges

Site: Mohawk Valley Community College,
Utica, New York
Directors: Harold Cantor and Milton Richards

Information: Donald Schmeltekopf

Union College
1033 Springfield Avenue
Cranford, N. J. 07016
(201) 276-8136
Dates: June 7-July 3
Deadline: March 30

The Teaching of Writing

Site: Beaver College
Director: Elaine P. Maimon
Information: National Dissemination
Program for Writing in the Humanities
Beaver College
Glenside, Pa. 19038
(215) 884-3500, ext. 320
Dates: June 29-July 31
Deadline: April 3

The Humanities and Criminal Justice

Site: Boston University
Director: Michael Feldberg
Information: Criminal Justice Program
Metropolitan College
755 Commonwealth Avenue
Boston University
Boston, Mass. 02215
(617) 353-3025
Dates: June 3-July 10
Deadline: April 15

Curricular Models for Japanese Literature

Site: University of California at Berkeley
Directors: Masao Miyoshi and Earl Miner

Information: Department of English University of California at Berkeley

Berkeley, Ca. 94720
(415) 642-2753
Dates: June 21-August 15
Deadline: April 15

Law Enforcement Trainers' Institutes

Site: Boston College
Director: Michael Feldberg
Information: Criminal Justice Program
Metropolitan College
755 Commonwealth Avenue
Boston University
Boston, Mass. 02215
(617) 353-3025
Dates: Session 1, June 8-June 24
Session 2, June 25-July 10
Deadline: April 15

Shakespeare in Performance

Site: Folger Shakespeare Library
Directors: Homer Swandler and Audrey Stanley
Information: The Folger Institute of
Renaissance and Eighteenth Century Studies
201 E. Capitol St., S.E.
Washington, D.C. 20003
(202) 546-8877
Dates: July 1-July 28
Deadline: April 1

To receive application forms, and details on stipends and contributions, please write directly to the Institute Directors.

Recent Contributions

Since January 1, 1981, the Maryland Committee for the Humanities has received \$21,805 in contributions for program development and support. The Maryland Committee is delighted to acknowledge publicly the generous support of the following individuals and organizations:

James Arisman
The William G. Baker, Jr. Foundation
Baltimore County Commission on Arts
and Sciences
The Equitable Trust Company
The Hecht-Levi Foundation
Andrea Hull
Kettler Brothers
The Morton and Sophia Macht Foundation

James Moshovitis
The Peggy Meyerhoff Pearlstone Foundation
The Henry and Ruth Blaustein Rosenberg
Foundation
The Rouse Company
The City of Salisbury, Maryland
Charles M. Solomon, P.A.
The Wicomico County (Md.) Government

This brings to \$34,887 the amount contributed since the October, 1980 beginning of our fiscal year. Should you or your organization wish to make a tax-deductible contribution to the Committee, please use the convenient coupon on the last page.

(advertisement)

AN INVITATION!

At last, humanists and all those concerned about the state of the humanities in the United States have their own organization—the American Association for the Advancement of the Humanities.* The Association is a membership organization—the first of its kind—for humanists in every field, in every kind of institution, and in every kind of work.

Membership carries these benefits:

A subscription to *Humanities Report*. Published 12 times a year, *Humanities Report* is the only independent publication devoted exclusively to reportorial coverage of the humanities. *Humanities Report* carries news of fields of inquiry, important projects, and developments concerning such matters as NEH, humanities funding, libraries, museums, publishing, the schools, foreign language instruction, international education, foundations and the corporate world, and community colleges.

Reduced rates to the Association's annual meeting.

Participation in the election of officers, special conferences, and the Association's annual policy questionnaire.

Above all, affiliation with the *only* general membership organization for humanists in the United States.

Membership dues are \$25 per year.

To join, complete this form:

NAME

ADDRESS

CITY

STATE

ZIP

Mail to: American Association for the Advancement of the Humanities
Dept. F-1
918 16th Street, NW (Suite 601)
Washington, DC 20006
(202) 293-5800

*Please note that the American Association for the Advancement of the Humanities is not affiliated with the Maryland Committee for the Humanities.

(advertisement)

"No Man Can Better It!"



Washington County, Md.
1838 Coverlet, from exhibition
"Maryland Coverlets and their
Weavers" (Grant No. 426)
Photograph by John B. Welty.

So, purportedly, boasts a coverlet by 19th century master weaver Jonathan Garber of Frederick County, Maryland. If rediscovered, the coverlet will become part of a comprehensive exhibition sponsored by the Department of Textiles and Consumer Economics of the University of Maryland, College Park, and funded by the Maryland Committee. Scheduled to open on September 11, the exhibition will include works by:

Andrew and Joshua Corick of Middletown, Frederick County

Christian Frey of Middletown, Frederick County

Jonathan Garber of Beaverdam, Frederick County

Thomas Garrett of Hagerstown, Washington County

Jacob B. Gernard of Graceham, Frederick County

W. H. Gernard of Westminster, Carroll County

Jacob Good of Leitersburg, Washington County

Denton and John Hammond of Johnsville, Frederick County

Benedick and John A. Kisner of Baltimore

P. Warner of Linchboro, Carroll County

John B. Welty of Boonsboro, Washington County

Coinciding with the exhibition, a symposium on *Maryland Coverlets and Their Weavers* will take place on September 11 and 12, 1981.

In conjunction with these projects, program directors Dr. B. F. Smith and Ms. Clarita Anderson are searching for early Maryland coverlets and for information concerning the artists who created them. Also they are attempting to document and photograph as many 19th century coverlets as possible. Should you own such a coverlet, or have information about the individuals who created them, please contact: Clarita Anderson, Department of Textiles and Consumer Economics, 2100 Marie Mount, University of Maryland, College Park, Maryland 20742, (301) 454-2141.

Your participation in this comprehensive project is welcome! Be assured that the ownership of coverlets will be kept confidential should you so desire.

Award-Winning New Life for Old Towns



The National Pike, Eastward through Grantsville, Md. Photograph by Leo J. Beachy. Courtesy of the Allegheny County Historical Society.

Maryland House, Port Tobacco, Charles County, Md. Photograph by Frances Benjamin Johnston. Courtesy of the Collections of the Library of Congress.

by Mary K. Blair

A grant from the Maryland Committee for the Humanities, supplemented by funds from the C & P Telephone Company of Maryland and the National Trust for Historic Preservation, has resulted in *New Life for Maryland's Old Towns* (Annapolis: Maryland Historical Trust, 1979), the winner of a 1980 Merit Award from the American Society of Landscape Architects.

Successfully combining the humanities discipline of architectural history with the planning of downtown design for the state's oldest communities, the project was initiated by the Maryland Historical Trust.

The Trust was concerned that the business districts of many small Maryland towns contained some fine examples of 19th and early 20th-century buildings, but the towns had few

resources for the rehabilitation of such buildings for business purposes and for integrated and visually interesting downtown plans. These towns could not individually afford the design services of a planner. Consequently, fine old buildings were often being refurbished by owners with no regard for the historic design of the structure, or, more frequently, these buildings were being abandoned while developers built new shopping centers at the towns' edges.

The Trust wanted to find a way to help these towns renovate old buildings and simultaneously revitalize downtown business districts. It approached the Committee with a proposal for a survey of some 20 downtown districts of small Maryland towns; the publication of a design manual on restoring downtown districts with some sense of historical integrity; and a large one-day conference of scholars, planners, architects, businessmen and town representatives to explore the possibilities of downtown business renovation and to discuss the uses of the design manual. The project received \$13,850 from the Committee, and the Maryland Historical Trust hired a Columbia firm, Land Design Research, to assist them in making the town survey and to prepare the design handbook. Louise Hayman was the project director.

The handbook, *New Life for Maryland's Old Towns*, received an award for landscape planning and analysis from the ASLA, one of five awards in this category for 1980. The book has sections on the history and diversity of towns in Maryland, on existing problems common to many small, older downtowns, and on a variety of strategies for renovation and conservation of historic buildings within the economic life of the towns. It also includes a list of the kinds of responses towns might make to decaying business districts, some specific guidelines for the uniform renovations of building exteriors and facades, and a list of public and private sources of support for such projects. There is enough information in this slim volume for town councils to begin to plan an overall downtown renovation without hiring expensive consultants and designers.

The ASLA jury praised the book for "integrating the importance of historical considerations in the community into a total problem solution in a very sensitive way." It is that emphasis on the preservation of history and the creation of visual order that made this project appealing to the Maryland Committee. The ASLA jury also notes that the information in the book can be easily understood by the public. "The quality of the publication—the readability of the text, the matching design and analysis information and readable manner—is the outstanding feature of this project."

The Maryland Committee for the Humanities is pleased to have made possible such a successful and worthy project.



Sophia's Diary, Harford County, Md. Photograph by Frances Benjamin Johnston. Courtesy of the Collections of the Library of Congress.

Catoctin Furnace, near Thurmont, Md. Photograph by Frances Benjamin Johnston. Courtesy of the Collections of the Library of Congress.

Covered Bridge over Owens Creek, Frederick, Md. Photograph by Frances Benjamin Johnston. Courtesy of the Collections of the Library of Congress.



THE ESSENTIAL HUMANITIES

by Adrienne R. Mindel

It hardly seems necessary these days to argue the importance of the humanities. In fact, argument is all but impossible; everyone appears to agree. The humanities enjoy popular prestige and a high level of financial support, both public and private.

Appearances, however, are deceptive. The meaning of the humanities in the minds of its supporters is too often vague and unstated, and the humanities are too often seen as a handsome ornament in the lives of people and communities, rather than as an indispensable constituent. This observation, frequently impressed upon those concerned, whether in a personal or a professional relationship, with the humanities, is confirmed by the recent report of the Rockefeller Foundation's Commission on the Humanities, *The Humanities in American Life*, which states: "We proceed from the premise that the humanities are widely undervalued and often poorly understood."

I propose to discuss the nature and the role of the humanities, guided by the precept of John Stuart Mill: "... insist upon having the meaning of a word clearly understood before using it, and the meaning of a proposition before assenting to it..."

The word is *humanities* and the proposition is this: that in the life of individuals and society alike the humanities fulfill an essential function that can be served by no other fields of knowledge that engage the intellect, the imagination, and the feelings of human beings. It is my intention so to define the word that those who accept the definition will gladly assent to the proposition.

In the traditional view, languages, literature, history, and philosophy comprise the humanities. From time to time, the addition of other subject fields is proposed, reflecting the rise of new disciplines or changes in academic and public interests and concerns. The Congressional legislation that established the National Endowment for the Humanities lists a number of such additions to the classical humanistic

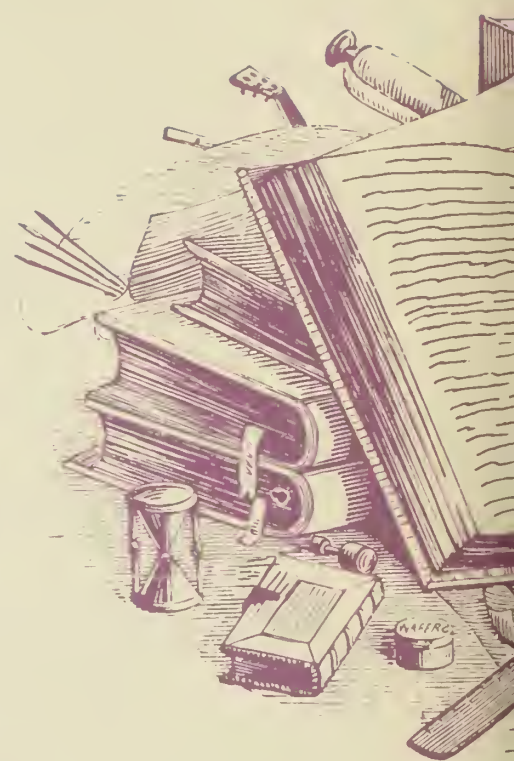
fields: linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches.

The added subject areas enlarge the scope of the central core of the humanities very little, if at all. Linguistics, for example, may surely be included in languages, archaeology in history, and ethics in philosophy. The traditional description of the humanities as composed of languages, literature, history, and philosophy is still valid.

This description serves to distinguish the subject matter of the humanities from that of the social sciences, the natural sciences, and technology or the applied sciences, such as engineering or medicine. But it conveys as little of the nature and functions of the humanities as the statement that an article of furniture consists of wood, metal, and varnish tells us of the shape and use of a table. To understand—and to say—what we mean by the humanities, we must therefore examine how, aside from subject matter, they differ from other branches of knowledge.

The phenomena of the physical and social worlds—their origins, causes, changes, interactions, control and manipulation—are the province of the natural and social sciences. The humanities are concerned with values, criteria, and judgments. So, for example, from physics comes understanding of the mechanism of release of the energy of atoms; economics, management, and political science yield measures of the social need, costs, and consequences of the use of nuclear energy; technology supplies the techniques for building nuclear energy plants. It is the humanities that provide the basis for judging and deciding whether the human benefits are commensurate with the human costs.

This difference in approach between the humanities and other fields of knowledge is reflected in the difference in scale of application. The natural and social sciences are specialized to an extent without precedent in the past. An unabridged dictionary lists eleven



separate branches of anthropology. When the medical profession tackled the problem of the revival of the general family physician, practically extinct since the proliferation of medical specialties, the solution was the creation of a new specialty, family medicine.

The scale of the humanities, on the other hand, is broad and general. The range of interest is from prehistoric times to the present and the future; from a child's first word to Plato, Descartes, and Wittgenstein; from Cinderella to Homer, Shakespeare, and James Joyce; from a single human being to all of mankind.

The ways in which knowledge is acquired are not the same in the humanities as in the sciences. In the natural and social sciences, abstract reasoning is applied to facts in processes that are logically independent of the reasoner.



of inquiry, modes of expression, and relation to the human situation. It remains to add that no single characteristic, but the combination of many, makes the humanities unique.

There are realms of individual and social existence to which the humanities are related only indirectly and peripherally. Inflation, the energy shortage, family relations, nuclear dangers, problems of the aged, and unemployment are currently such conditions of life. These conditions are more susceptible to the approaches and techniques of specific fields of professional capability, such as social work, engineering, or medicine, than to the insights and methods of the humanities.

Nevertheless, the humanities are essential when their content and methods are in harmony with human and social needs.

To the individual, the humanities provide a foundation for answering the question—*Who Am I?* Through direct experience in a one-to-one relationship with the noblest minds and spirits describing in words or paints or music their hopes and fears, their thoughts, feelings, imaginings, and deeds, one can come to know what it means to be a human being.

Knowledge of the past illuminates the origins and unique significance of the present, enabling the individual to understand his own culture and his relationship to the social world. Furthermore, since all action presupposes prediction of future consequences, the lessons of the past serve as guidelines for both individual and social planning.

The inherent connection between a free society and the humanities underlines their indispensability. To the extent that the humanities truly become a part of the life of people and societies, they create independence of thought, breadth of understanding of human activities, and the ability to make judgments based on criteria developed by great minds and tested over centuries.

This may be an ideal rarely, if ever, realized. That it has great force, even as an imperfectly achieved goal, is evident when we consider that despotic states do not encourage, they even prohibit, the variety and multiplicity of the humanities. In totalitarian societies, there is only one philosophy, one history (rewritten as the *one* history under each new despot), one literature, one art and one music, and all are designed to serve the state and its rulers.

A totalitarian society cannot endure, while a democratic society requires, people who are free to read, to observe, to evaluate, to judge—that is, to devote themselves, as allowed by the exigencies of daily life, to the humanities.

The humanities provide a foundation for understanding cultures different from our own. Western civilization, particularly its current manifestation in the United States, is sensitive—like no other contemporary, and very few past, peoples—to the nature of different cultures and to interaction with them. A

necessary prerequisite to true understanding of others, however, is knowledge of the source and nature of one's own society. At present, this kind of self-knowledge appears to be lacking in the United States. "Our ignorance of history makes us vilify our own age," said Flaubert—to which we may add, "and ourselves." The contemporary denigration of America by Americans reflects ignorance of American history and its European roots, so that there is also lacking a sound basis for understanding other nations and cultures—a lack that newspapers make evident almost every day.

Finally, there is the idea of the enrichment of life. By making available to people, as individuals, the intellectual and esthetic achievements of many cultures, past and present, uniting the realms of thought and feeling, the humanities serve to enlarge the scope of living and enrich its quality.

For people as members of society the humanities offer methods of critical analysis for separating the true from the false, the permanent and universal from the transitory and parochial; criteria for recognizing right and wrong, beauty and ugliness, good and evil; and a philosophical basis for evaluating social principles and actions.

To explore further the concept of enrichment, let us examine what we mean by essential. What, after all, is essential for the existence of a human being? A minimum of food to sustain the vital functions, a few articles of clothing, a shelter of some sort. And what is essential for social existence? A band of scavengers, a cave, a stick, a few animal skins.

But we have been discussing individual existence that is at the level of *human* life, and social existence that is at the level of civilized life, using all the words in their fullest and richest meanings.

Human life and civilization are possible only if the essential humanities are actual and integral constituents of individual and social existence.

This is the proposition to which I have hoped to persuade assent.

FROM THE COMMITTEE

About Adrienne R. Mindel

Historian Adrienne R. Mindel, Associate Professor at Hood College in Frederick, Maryland, has been a member of the Maryland Committee since 1979. Among Dr. Mindel's publications are "The Lady's Not for Burning—the Status of Widows," *Hood Magazine* (Winter 1979) and *China and the U.S. Far East Policy: 1945-1966* (Washington, D.C.: Congressional Quarterly Service, 1967).

In the humanities, knowledge is gained through direct experience. A great poem cannot really be understood or known (except as a material object or a social phenomenon) through discussion of its characteristics, but only through the reading of it in the context of the reader's intellectual and emotional life.

Clearly, reason and feelings are both involved in all kinds of knowledge; only the proportions and the application are different. In physics, reason and emotion, whatever their relation, are applied to human beings as conglomerations of atoms; in sociology, to human beings as social units. In contrast, the humanities are—or should be—concerned primarily with the *humanity* of human beings.

The meaning of the humanities has been outlined in terms of their subject fields, methods



by Robert J. H. Janson-La Palme

Chestertown's Historic Architecture— the Victorian Style

When John Reps, the leading historian of early American town planning, stated in his book *Tidewater Towns* that "one of the most beautiful of the Maryland Eastern Shore communities is Chestertown," he was referring for the most part to what was the focus of his book, the Colonial period. He mentioned the abundance of brick 18th-century houses still surviving near the river front, and especially the old customhouse which dates from before the mid-century. Of course, it is undeniably true that splendid mansions, such as Widehall (featured in *Antiques* a decade ago); River House, an elegant three-story building now the property of the Maryland Historical Trust; and the extensive Hynson-Ringgold house, worked on by the famous 18th-century designer, carver William Buckland, are rightly deserving of the admiration of all devotees of the architecture and crafts of that century.

Indeed it might be said that the middle and latter part of the 18th century formed a kind of golden era in the history of this town of 3,500 inhabitants—a population size that has changed but little over the past two centuries. It was here in 1780 that the Protestant Episcopal name was first used in America, after a small band of clergy and influential laity had gathered in Emmanuel Church, near the Courthouse. The main part of that building is still standing. A couple of years later Maryland's oldest institution of higher learning was created in the town and named for George

Washington, its generous benefactor. Then later in the decade Maryland's largest building was constructed for that new college in fine Georgian style, a short distance outside of town on an eminence that overlooked both town and the Chester River.

As in towns all over America, however, Chestertown's architecture moved from the simple, orderly old Georgian through successive waves of dramatically different styles from the decade of the 1840's to the time of World War I. The buildings of this latter era have been little appreciated or studied here until recently. Lumped under the loose catch-all label "Victorian," these styles, many of which emanated from England, were usually freely eclectic and sometimes involved a very imaginative reuse of past styles. But it should be remembered that the last phases of the "Victorian," period emphasized increasingly "correctness" and "authenticity," so that the Georgian Colonial style it had originally displaced gradually re-emerged as a viable style again.

Thus, by 1900 Chestertown had its first Colonial Revival mansion (now demolished), and by 1905 the prosperous Hubbard family abandoned their 1895 house on the recently developed avenue leading up to the College to restore the vacant, disfigured Widehall on the waterfront. The "Colonialification" process soon began in earnest, and by the late 1920's a major Victorian 1870's Gothic church on High Street was transformed into a seeming Colonial structure, a College dormitory was "Mount Vernonized," and several large additions to the 1860 courthouse, a new post office, and a new

*Taylor-Whitsitt House, Water Street,
photographed by Austin Wahmsley (Chestertown).
fig. 5*



firehouse were all carried out in cliché-ridden, brick versions of "Georgian Colonial."

In the meantime, some of the Victorian structures began to deteriorate, and the intricate wooden detail often was stripped away. Merchants along High Street, especially, felt compelled to "modernize" their storefronts, replacing quaint projecting bay or oriel display windows with large sheets of plate glass. Shops and establishments such as the Chestertown Pharmacy (fig. 1) decided that Colonial trimmings and perhaps even second-story brick refacings would contribute positively to the Colonial image being fostered at the time. Visitors approaching High Street via Spring Avenue today can only be but amused at the incongruity of delightful 1880's rooflines hovering above anachronistic and ill-proportioned "Colonial" door surrounds, no matter how well-intentioned their designers may have been.

Of late, there are increased indications that the process of "Colonialification" is gradually coming to a halt, and, in some instances, even being reversed. Though many signs are still being framed at the top with the inevitable broken pediments, modest buildings such as Doc Sterling's 1895 drugstore have actually had their protruding display windows restored (fig. 2). Such a change not only brings upper and lower portions of the building's facade back into harmony again, but it truly improves the effectiveness of the display area. As our photo shows, goods can be exposed to three angles of approach and made more arresting to the casual passerby, by using shrewd 19th-century business practices.

The restoration of Sterling's store has come from a somewhat unexpected quarter. Christian Havemeyer, a soft-spoken young man who grew up in an 18th-century house and who now lives in a fine one just outside town, has spent the past few years restoring local 18th-century buildings. His largest project to date has been the White Swan Tavern on High Street, formerly a battered-looking remnant of the past, where it is said George Washington once lodged. Mr. Havemeyer has now brought this building up to habitable, one may even say luxurious, condition; and Sterling's drugstore being located on his property next door, he decided to return this also to its former self. Recently, he confided that if he restores any more buildings, they are very likely to be Victorian. As a matter of fact, he is already committed to rehabilitating an abandoned firehouse around the corner on Cross Street for use as office and rental space while preserving intact the original 1909 facade.

Reps' account notes that by the 19th century "an impressive little civic center" had developed at the intersection of High and Cross Streets. Directly opposite from Sterling's stands the ancient but drastically modified Emmanuel



fig. 3

*Stam's Hall, High Street (above)
and Chestertown Pharmacy
(right), photographed by
Austin Walmsley (Chestertown).*

fig. 1



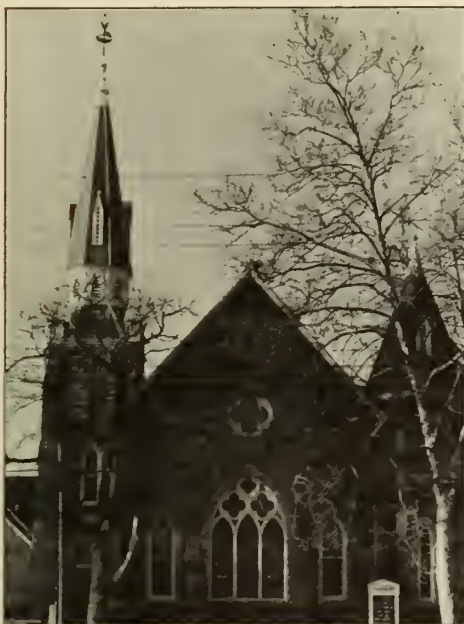


fig. 4



fig. 2

Christ United Methodist Church, High Street (top) and the former Sterling Drug Store, High Street (bottom), photographed by Austin Walmsley (Chestertown).

Episcopal Church, and, close by, the 1860 Courthouse building. Anchoring the row of charming, compact 19th-century law offices on narrow Court Street that faces one side of the Courthouse is monumental Stam's Hall, the most imposing building in the center of town (fig. 3). Built by a successful druggist/merchant in 1886 to house his business on the ground story and furnish large public meeting and entertainment spaces on the two upper floors, Stam selected a brick version of the Second Empire style for his structure. This style had become popular for civic buildings in the 60's and 70's—Boston, Philadelphia, and Baltimore favoring it for their city halls. The building is handsomely designed around a clock tower (which still tolls the hours) and its multi-leveled Mansard roofs are beautifully framed with bold metal cornices. Regrettably, a series of subsequent occupants not only saw fit to "Colonialify" portions of the ground story with inappropriate windows, broken-pediment signs, and puny lanterns, but in doing so they managed to weaken seriously the rhythm of the soaring vertical design. Nevertheless, the admirable siting of the building and its good exterior condition have kept this fine example of exuberant Victorian architecture constantly before the public, and few if any Chestertontians, no matter what their private tastes, would ever want the community to lose it.

Further up High Street two Methodist congregations established themselves during the 19th century. One, as mentioned before, succumbing to the fashion for Colonial Revival, decided to deck out its 1870's Gothic structure so cleverly with the garb of an earlier era that only experts can discern the conversion effort. Diagonally opposite this church, however, Christ Methodist, even more than Stam's Hall, remains virtually unaltered as an example of High Victorian architecture (fig. 4). The church was designed in 1887 by Benjamin Buck Owens of Baltimore, who a dozen years afterwards also drew up the plans for the still-extant Clark Memorial Methodist Protestant Church (now St. John's United Methodist) on St. Paul Street. The Baltimore building reflects a later more conventional manner, whereas in his Chestertown effort the architect, combining brick, stone, stained glass and encaustic tile, created a colorful and interestingly asymmetrical Gothic work. The popular motif of the octagonal turret at the front right counterbalances a logically developed tower and steeple at rear left. The building composes well coming up High from the River as well as from the opposite side of the street. Although the scale may not be especially large, the wonderful attention to detail here suggests that perhaps Chestertown was passing through a new or second "Golden Age" in the 1880's.

Indeed, an extended row of residential structures, some of them of considerable size,

seems to have been built during the 80's along the roadway from the Chester River bridge that parallels High and then turns northward to Washington College. This lent a new dignity to the route along one side of the town that leads up to the buildings of the College. But, before turning to these fine homes, we should take note of the Victorian additions to the town's most prestigious old residential street, namely Water or Front Street. Diagonally opposite the rather grand Hynson-Ringgold House (now the home of Washington College presidents), a gentleman named James Taylor, for example, built a splendid Italianate style home in 1857 (fig. 5). This house commanded a fine view of the Chester River and its traffic, especially the steamers to Baltimore. The style offered a change from the Georgian Colonial in that there were heavy bracketed cornices that ran along the eaves of its low roof, the wide porches located front and back, and around the lantern on top. Additional wooden decorative elements consisted of corner pilasters, heavy hood moldings over windows, and the jigsaw-cut balustrades. These embellishments and the extreme symmetry kept the style essentially within the classical idiom (in contrast to the popular Early Victorian Gothic), yet satisfied the Victorian owner's desire for a newer, more open kind of structure. It combined formality with airiness and seemed very advantageous when compared with its older more enclosed neighbor.

Some of the old Colonial houses along Water Street were updated during the Victorian period with additions of oriel windows, verandas, heavy bracketed cornices, and the like, much to the dismay of recent purists. Some new but less distinguished houses filled in the gaps over toward Bridge Street (now Maple Avenue). But about 1884 Judge James Alfred Pearce, son of a United States Senator from Chestertown, astonished his fellow townsmen with a bold Queen Anne style house, whose quality has only just recently been fully revealed through the restoration efforts of its new owner (fig. 6). Hidden under coats of paint and cedar shingling lay exterior walls of banded brick, plaster and terra-cotta ornaments, pink slate and clapboard siding. The contrasting high coloration makes it a domestic counterpart to the High Victorian Christ Methodist church on High Street, but the forms, rather than being strictly Gothic (there are no pointed arches), are Old English, imaginative and not a little fanciful. Judge Pearce's ground story was of red brick, a kind of concession to the rather ordinary Colonial house across the street, but starting at the second story there is a delightful variety of porches, balustrades, covings, and irregular dormers that defy all the older conventions. Such free designs can often end in failure, but to the beholder who sees this creation in all its restored color the effect is sheer delight.

Houses on a slightly grander scale but in a more generally restrained Queen Anne style are found further along on Washington Avenue, midway between the 19th-century buildings of the College and the "historic" town. Our photograph (fig. 7) shows three generally well-preserved examples of these, all built on property originally leased from Washington College. In the stately 1895 example at the left, the design centers around a square tower which once sported a bulging tent-shaped roof (destroyed by lightning). The example at center bears a resemblance to the L-shaped scheme of the Pearce house, but the fenestration, porches and building materials have all been regularized, and the structure, like its two neighbors, is entirely wood-frame. The house at the right, which is nearest the town, displays the greatest exuberance of ornamentation, especially on the bracketed veranda and the arcing corner spandrels under the roof at front. This house, which is in some respects a nicely cared-for gem, suffers from its monotonous all-white coat of paint. In short, while exuding an air of comfortable prosperity, all three houses reveal the more compact compositions, the calmer mood of a later Victorian age.

From our small selection of examples it should be clear that the architectural history of Chestertown, so often placed second only to Annapolis in the numbers and quality of surviving Colonial buildings, has also a rich Victorian heritage that is now being recognized as well worth preserving. There are doubtless many other towns throughout the state, no larger than Chestertown, that have similar treasures only wanting a little recognition and care. The tide is clearly changing on a wide-spread basis across the land: Victorian can be both solidly built and good, indeed very good. As short-cut, production-line building techniques engulf the industry, ways must be found to save even the largest Victorian survivors. They are the voice of aesthetic individualism and of an exciting era of our past.



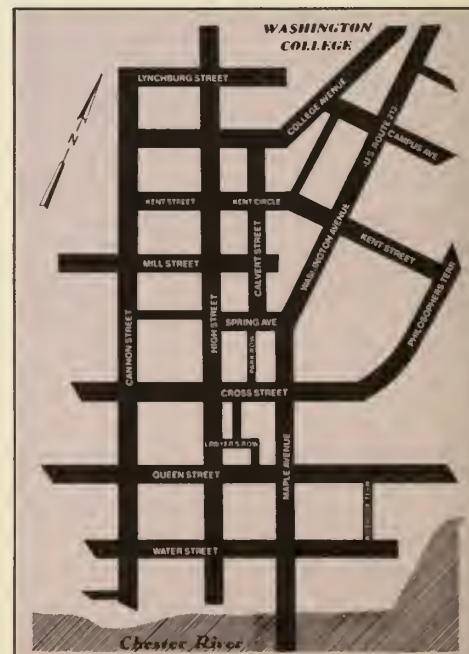
fig. 6



fig. 7

The Pearce House at Water Street and Maple Avenue (top) and houses of the 1880's and 90's on Washington Avenue (middle). Photographs by Austin Wahmsley (Chestertown).

Map of Chestertown (at right)



PROJECT UPDATE

About Robert Janson-La Palme

Art historian Robert Janson-La Palme, Associate Professor at Washington College, received his A. B. from Brown and his Ph.D. from Princeton. The co-editor of *The Autobiography of Charles Willson Peale* (who spent his boyhood in Chestertown), a forthcoming publication of Yale University Press, Dr. Janson-La Palme is Chairman of the Historic District Commission in Chestertown. His article is based on a series of public lectures given last Fall under the auspices of the Maryland Committee and the Town government.



THE HUMANIST AS ACTIVIST

by Phoebe B. Stanton

"The humanist is a rememberer. He walks, as does one troupe of the accursed in Dante's 'Inferno,' with his head twisted backward."

—George Steiner, "Reflections: The Cleric of Treason," *The New Yorker*, 8 December 1980

Any attentive listener will be aware that discussion of the "quality of life" in this country is virtually a commonplace event. Some of this conversation and the casual use of the term is attributable, certainly, to the kind of fashionable words and ideas that flicker on and off in journals and the media. This phrase seems, however, to be more than jargon; it expresses real disappointment with the present, genuine uneasiness about the future, and a feeling of helplessness as we approach a confrontation with changes that must come. It has also come to mean discontent with large and small details

of living, such as the rising cost of things Americans have been accustomed to have without a second thought, the loss of common courtesy in everyday affairs, and the safety or lack of it of our environment and on our streets. Even the campaign in a presidential election year, usually a national event which sharpens differences and clarifies issues, seems not to have done so this time around.

In reality, the quality of life is defined by day to day contact with the world inside and outside our home. Visible poverty is an assault upon our values. The knowledge that some do not receive adequate medical care is sad enough; we do not need to see those so deprived. The fact that we know that some families are not properly housed, that children are neglected, is painful. Personal conflicts within our own circle of friends, divorces and psychological disorders of one kind or another, are profoundly distressing. Frenetic competition for jobs, injustices in the form of watered-down praise, and acrimonious book reviews

do not have the same impact as poverty and poor housing, but they take their toll of the quality of living. At the least, they are disillusioning.

The condition of our cities affords, for example, only modest satisfaction, since rebuilt city centres cannot compensate for blocks of dilapidated housing. These are social problems; there are aesthetic ones as well. We do not perceive cities as does the wide-angle lens of an architectural photographer's camera. We experience the details rather than the whole: broken pavements, coarse materials, which are also rough and forbidding, and—worst of all—the overwhelming, anti-human scale, unqualified by details that decorate and bring the building down to humane size. One stray or injured animal is, unfortunately, more memorable than a plaza. Many would say, "Why care about an animal when people need so much?" to which the only response is that people who care about animal life usually care about people. Finally, there is the problem of

Design principles for communities and buildings are based upon sociological evidence, as well as examination of vernacular architecture, or the way men build without architects.



safety in the streets for those who wish to or must walk. The minutiae of life is the stuff of which quality or lack of it is composed.

We live in what has been called an age of happy problems. Fewer people are afflicted, prosperity is more widely shared than ever before, but, precisely because we have a great deal, our standards of what we should have have risen and appear to be attainable.

Quality is imparted to life by the effectiveness of our perception of problems and the way we address them, and by the extent to which our aspirations are matched by our ability to turn aspirations into reality. A major difficulty lies in the translation of problems that are usually perceived as an accumulation of details into solutions which are generalized and yet appropriate to the particular. It is in this process of translation that, in certain fields, the humanist, or liberally educated specialist, has been singularly helpful.

Along with other ideas, ideals, and institutions traditionally respected as authoritative and helpful in cultural emergencies, the value of a broad liberal arts education, and the disciplines contained within it, is being questioned. Some say such education is useless, extravagantly expensive, and the property of a monied upper class; perhaps some of these criticisms are valid. It always should be remembered, however, that generations of Americans have sought a liberal arts education, financed it for their heirs, and taught in and administered the colleges and universities where it is delivered. Willingness to believe that knowledge of the humanities has some viable applicability to practical affairs is suf-

ficiently alive to cause Congress and the federal government to support the various activities of the state committees for the humanities. But awkward questions remain unanswered. To what extent, and how, can the sensitivities and decisions developed through education be reflected in action? And if they are, will irreparable harm be done to the composed and impartial environment required for the health of the humanities and other fields of study associated with the liberal arts? Must or should education of this kind for the individual or the group be simply a pleasurable entertainment for a privileged minority of scholars and those who study with them? Is the humanist actually equipped to assist in any way in the making of practical decisions?

Disappointing failures and astonishing successes have occurred when scholars entered public life. In a recent article ("Reflections: The Cleric of Treason," *The New Yorker*, 8 December 1980) which should be read by all who read this essay, George Steiner puts the problem precisely and in elegant prose. His subject, the art historian Anthony Blunt, a great scholar, failed tragically to bridge the distance between specialist intellectual perception and action. But others have been successful and usefully influential; their insights have contributed materially to direct social response, a responsibility they discharged without sacrifice of intellectual privacy and impartiality. They have left a legacy of ideals and instruction in the skills of observation, analysis, and the techniques required to make informed choices real.

Nowhere is this clearer than in the study

of cities, for humanist scholars have been of tangible assistance in the formation of the profession of city planning and to the popular understanding of the role of cities in the growth and perpetuation of cultures. Lewis Mumford, a leader among such scholars, has never been a typical academic humanist; he has not been associated with exclusive educational communities and he has worked, not only as a historian whose books were addressed to a wide audience, but as a critic of architecture. Kevin Lynch, while a teacher at MIT, regularly publishes books, among them the remarkable *Image of the City*, which have reformed our perception of how cities have been shaped and used and our responses to them. It can be argued that the task of men such as these was comparatively easy, for they had human phenomena to discuss, their subject was alive and kicking and possessed a future which could be formed by their observations. But Henri Frankfort, a distinguished historian and archaeologist, was also willing to record not only his factual findings but larger, and sometimes personal, observations on the meaning of the rise and fall of cities and the role they played in the birth of civilizations. We owe Frankfort much for his willingness to venture opinion and suggest conclusions derived from his studies, even when he placed his academic reputation in jeopardy by publishing extrapolations from his material. Through his leadership, Frankfort contributed to the respect for urban life which has moved planners and laymen who may never have read his book *The Birth of Civilization in the Near East*, but who know his



Photographs (from left) are of Montpelier, Prince Georges County; Tyrconnell, Baltimore County; and St. Andrew's Church, Leonardtown in St. Mary's County. Photographed by Frances Benjamin Johnston, courtesy of the Collections of the Library of Congress.

principles at second hand.

In addition to this remarkable body of writing on the history, character, and value of cities, architects and planners have contributed richly to literature upon which the layman may draw. *A Pattern Language*, written by a consortium of architects, sociologists, and planners who work at the Center for Environmental Studies at Berkeley, suggests principles of design for communities and buildings. These design principles are based upon sociological and aesthetic evidence, as well as examination of vernacular architecture (the way men build without architects).

This successful collaboration between humanist scholars and a practical problem-solving profession demonstrates how effective partnerships of this kind can be. Not all disciplines have opportunities to integrate theory with action, nor is it here recommended that they attempt to do so. The tradition that scholarship be conducted in some isolation from the tensions of society has, for good reason, become common practice, and the responsibility for teaching may, in many fields, be sufficient communication with the extramural world. But even if the humanist's involvement with public life is tangential to both his work and the problem solving in progress in the society, connections of this kind may aid the scholar, an informed member of the community who is himself experiencing the difficulties of translating the details of existence into a coherent pattern of response and, perhaps, remedial action.

The art historian should be able to provide some explanation of the diverse and complex

messages the arts are transmitting today, for the public is puzzled, understandably, and desires instruction. I have found in my own work, for example, that contact with the day-to-day activities of the architect and planner, in which I am fortunate enough to participate as a critic, is as valuable to me as anything I do. My observations are put to the test and I am made aware of the practical, economic and human realities which prevail outside the province of theory and history. If the scholar/specialist in the modern period cannot produce so much as a tentative, comprehensible and reasonably impersonal statement about the present, then one must be forced to wonder about his ability to assess past events.

In his article in *The New Yorker* George Steiner says, and correctly, that: "The humanist is a rememberer. He walks as does one troupe of the accursed in Dante's 'Inferno,' with his head twisted backward. He lurches indifferent into tomorrow." Steiner goes on to point out that this uncomfortable intellectual posture can generate either a hunger for involvement, "... an attempt... to hook into the warming density of 'the real'..." or a distorting isolation in which belief in one's superiority leads to corrupt decisions. This is strong language and the distinctions do not necessarily apply to the American scene, with its vague but no less trying discontents. But it can serve to remind us that professional scholars, and those who are not, experience similarly the difficulty of forming out of minutiae a whole which can be comprehended and, if such is the decision, altered.

MARYLAND HUMANISTS

About Phoebe B. Stanton

The daughter of a Lebanese father and American mother, Phoebe B. Stanton, Professor of the History of Art at The Johns Hopkins University, received her Ph.D. from the University of London's Courtauld Institute, where her dissertation was directed by the renowned architectural historian, Sir Nikolaus Pevsner. Among Dr. Stanton's many publications are *The Gothic Revival and American Church Architecture* (Baltimore: The Johns Hopkins Press, 1968) and *Pugin* (London: Thames and Hudson, 1971). Dr. Stanton is a member of the Governor's Consulting Committee for Historic Preservation, the Maryland Historical Trust; the Design Advisory Panel of the Baltimore Department of Housing and Community Development; and the Architectural Review Board of the Charles Center/Inner Harbor Management Office in Baltimore. Since 1971, her columns on modern architecture and travel in Europe and Asia have delighted readers of *The Baltimore Sun*. In 1980 Dr. Stanton was awarded the prize for distinguished teaching in art history by the College Art Association. From 1974 to 1975 Dr. Stanton served as Chairman of the Maryland Committee for the Humanities.



THE EAST SLOPE OF NEGRO
MOUNTAIN ON THE NATIONAL PIKE
NEAR GRANTSVILLE, MD.

CALENDAR

Below are listed the many Spring and some forthcoming Summer events funded by the Maryland Committee. Quickly responsive to grant applications, however, the Committee funds many "last minute" programs which are not listed here. For information about these, call us at (301) 837-1938. To confirm dates, times, and places, call the number given at the calendar event's conclusion.

Continuing Events

March 17—April 18, 1981
Western Maryland: A Photographic Record, 1860-1925
 (exhibition)

The social history of Western Maryland is documented in this exhibition of the works of pioneer, turn-of-the-century Grantsville photographer Leo Beachy, on display at the Ruth Enlow Library, Grantsville Branch, Grantsville, Md., from 10:30 a.m. to 5 p.m., Monday through Thursday, and from 9 a.m. to 2 p.m. on Saturday, March 17—April 18, 1981. For more information, call Gaye Savant at (301) 724-4906.

April—June 1981

Grammarphone! (public service telephone)

Cofunded by the Maryland Committee for the Humanities, the National Endowment for the Humanities, the C & P Telephone Company, and the Frostburg State College Foundation, this public service hotline for writers is open Monday through Friday from 10 a.m. to noon. Have a question about personal or professional writing? Dial (301) 689-4327 for a prompt but thoughtful answer from professors of English! For more information about the project call Dr. A. Franklin Parks at (301) 689-4367.

April 1, 1981—June 30, 1981

Baltimore—A Patchwork Quilt of Neighborhoods (exhibition)

Cofunded by the City of Baltimore and the Maryland Committee, this handsome permanent exhibition on the lower level of Baltimore City Hall features photographs, artifacts, and crafts illustrating the integral role played by neighborhoods throughout Baltimore's history; the characteristics of diverse neighborhoods; and the economic, political, ethnic, and geographic peculiarities of the City that have enabled our neighborhoods to flourish.

For information about the exhibit, contact Margaret Daiss or Ann Spooner at (301) 396-4721.

May 8—13, 1981

The Way We Worked: Baltimore's People, Port, and Industries (exhibition)

Displayed in conjunction with the AFL-CIO Union Industries Show, this comprehensive exhibition of labor history, sponsored by the Baltimore Industrial Museum with funding from the Maryland Committee and Bethlehem Steel Corporation, will be open to the public from 1 to 10 p.m. daily at the Baltimore Convention Center. For more information, call Dennis Zembala at (301) 396-1931.

Coming Attractions

Spring 1981

A Fatal Beauty (film)

Sponsored by Sugarloaf Regional Trails, this breathtakingly beautiful study of the cultural landscape and land use in the Potomac Piedmont will be broadcast this Spring on WETA—Channel 26. For more information, call Dr. Frederick Gutheim at (301) 926-8375.

Baltimore Voices
 (television special)

Cosponsored by the Maryland Center for Public Broadcasting, the Baltimore Neighborhood Heritage Project, the Theatre Project, and the Maryland Committee for the Humanities, this wildly successful dramatic montage of the experiences of Baltimore's myriad and unmeltable ethnics comes to public television this Spring over Channels 22, 28, 31, 36, 62, and 67. For more information, call Rosemary Eck, the Maryland Center for Public Broadcasting (301) 337-4151.

Dialogue on Film—
The Creative Process
 (discussions/film viewings)

Sponsored by the Maryland Film Guild, this continuing series of screenings—followed by discussions between scholars and noted novelists, screenwriters, directors, cinematographers, and editors—explores the nature of artistic creation. Attracting record-breaking crowds, the series fills quickly, so tickets must be ordered well in advance. For dates, call Joseph Baum at (301) 667-0545.

The East slope of Negro Mountain on the National Pike near Grantsville, Md. Photograph by Leo J. Beachy, courtesy of the Allegany County Historical Society.

MARCH

23 Egypt Today!—Egyptian Woman (lecture)
The Baltimore component of a national celebration of contemporary Egyptian culture sponsored by The Smithsonian Resident Associates and Meridian House International, this program is hosted by Morgan State University and funded by the Maryland Committee. An Egyptian by birth, lecturer Dr. Mona Hammam is Assistant Professor of Sociology at American University; she will speak at 12 noon in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton, International Studies Program (301) 444-3205/3254.

24 Egypt Today!—Cross Examination Is Still Being Held (film)
One of many programs celebrating *Egypt Today in Baltimore*, this seminal film—in color, with English subtitles—will be screened at 12 noon and at 2 p.m. in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton at (301) 444-3205/3254.

25 Egypt Today!—Alexandria...Why? (film)
Part of Morgan State University's *Egypt Today in Baltimore* program, this film—in color with English subtitles—will be shown at 12 noon and at 2 p.m. in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton at (301) 444-3205/3254.

27 Egypt Today!—Egyptian Identity (panel discussion)
Hosted by Morgan State University as part of a national celebration of contemporary Egyptian culture, this panel discussion by Egyptologists will take place at 12 noon in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton at (301) 444-3205/3254.

28 Chesapeake! A Use Ethic (panel discussion)
Cofunded by the Maryland Committee for the Humanities and the Virginia Foundation for the Humanities, this program is part of Chesapeake Weekend at The Williamsburg Hilton. Included are presentations on the Bay by historians William Wroten and Burt Kummerow and archaeologists Gregory Wasilkov and Stephen Potter. The program will take place from 3 to 5 p.m. in the Conference Center of the Williamsburg Hilton, Williamsburg, Va. For more information, call Ann Rooney-Char, The Virginia Institute of Marine Science, Gloucester Point, Va., at (804) 642-6131.

Family History—Humanizing Your Ancestors!
(all-day seminar)

Cosponsored by the Maryland Genealogical Society; the Anne Arundel Genealogical Society; the Howard County Genealogical Society; and the Prince George's County

Genealogical Society, this all-day seminar by distinguished historians of the American family includes presentations by Bill R. Linder, Chief, General Reference Division, The National Archives and Records Service, who examines "Family History Today!"; Harriet Stryker-Rodda, C.G., author of *How To Climb Your Family Tree* (Philadelphia: Lippincott, 1978), who investigates "The Relationship of Local and Family Histories"; Betty McKeever Key, director of the Maryland Historical Society's Oral History Program; Robert Barnes, author of *The Green Spring Valley—Its History and Heritage*; Milton Rubincam, F.A.S.G., F.N.G.S., F.G.S.P., C.G., the "Dean of American Genealogy," who demonstrates "Techniques for the Family Historian"; and Robert M. Pennington, Chief, Historical Research, the U.S. Bureau of Indian Affairs, who will lead a summation panel. Presided over by Freeman E. Morgan, Jr., C. G., past president of the Prince George's County Genealogical Society, the seminar will take place from 8:30 a.m. to 5:30 p.m. in the Calverton Ramada Inn, 4050 Powder Mill Road. Admission to the seminar is \$3, optional lunch is available for \$7.25. *Advance registration is required!* For more information, call or write Freeman E. Morgan, Jr., 7209 14th Avenue, Takoma Park, Md. 20012. (301) 434-5736.

29 Egypt Today!—Never Cry, My Love (film)
Shown in conjunction with the national celebration of contemporary Egyptian culture sponsored by The Smithsonian Resident Associates and Meridian House International, this film screening will take place at 2 p.m. at the Enoch Pratt Free Library, 400 Cathedral Street, Baltimore. For more information, call Joseph Overton (301) 444-3205/3254.

30 Egypt Today!—I Want A Solution (film)
Part of Morgan State University's *Egypt Today in Baltimore* program, this film—in color, with English subtitles—will be shown at 12 noon at Coppin State College, 2500 West North Avenue, Baltimore. For more information, call Joseph Overton at (301) 444-3205/3254.

31 Egypt Today!—Recent Developments in the Egyptian Economy (lecture)
One of many programs examining contemporary Egyptian civilization sponsored by Morgan State University, this lecture, by Egyptian-born Dr. Ibrahim Oweiss, Professor of Economics and Member of the Executive Committee of the Center for Contemporary Arab Studies at Georgetown University, will take place at 12 noon in the Ballroom, McKeldin Center, Morgan State University. For more information, call Joseph Overton at (301) 444-3205/3254.

APRIL

1

Egypt Today!—Contemporary Egyptian Society (lecture)

This presentation by Dr. Asad Nadeem, Professor of Sociology, the American University in Cairo, will begin at 1 p.m. at Coppin State College, 2500 West North Avenue, Baltimore. For more information, call Joseph Overton at (301) 444-3205/3254.

Current Issues in Latin America (lecture)

Sponsored by the Crownsville Hospital Center, this lecture by Dr. Ricardo Palomares of the University of Maryland, Baltimore County, will take place from 6:30—8:30 p.m. in the center's library. For more information, call Ms. Susan Thomas at (301) 987-6200, ext. 250.

2

Ideas in Architecture—"Energy Issues, Problems, and Possibilities in Urban Design" (lecture and reception)

Sponsored by the Baltimore Chapter of the American Institute of Architects, this lecture by Donald Watson, Visiting Professor of Architectural Research, Yale University, will be held at 8 p.m. at Baltimore's Mt. Vernon Place United Methodist Church, and will be followed by a reception in the George Peabody Department of the Enoch Pratt Free Library, during which the public is invited to "meet the master." For more information, call David Guth at (301) 467-8050.

3

Egypt Today!—Student Views of Egypt and Egyptian Life (panel discussion)

Part of a national program celebrating contemporary Egyptian culture, this panel discussion will take place at noon in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information, call Joseph Overton at (301) 444-3205/3254.

5

Egypt Today!—The Water Carrier Is Dead (film)

One of many programs celebrating *Egypt Today in Baltimore* sponsored by Morgan State University, this film will be shown at 2 p.m. at the Enoch Pratt Free Library, 400 N. Cathedral Street, Baltimore. For more information, call Joseph Overton at (301) 444-3205/3254.

6

Egypt Today!—Images of Egyptian Policy (lecture)

In conjunction with the national celebration of contemporary Egyptian culture, this lecture by Dr. I. William Zartman, Professor of International Politics and Director of the African Program, The John Hopkins University School for Advanced International Studies, will take place at 12 noon in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton at (301) 444-3205/3254.

7

Photography As a Social Activity (lecture)

Sponsored by the Crownsville Hospital Center, this lecture by Dr. Derral Cheatwood of the University of Baltimore's Department of Criminal Justice will take place from 1:30—3:30 p.m. in the center's library. For more information, call Ms. Susan Thomas at (301) 987-6200, ext. 250.

8

Egypt Today!—Literature (lecture)

Visiting Fulbright Professor, the Center for Middle Eastern Studies, the University of Utah, Dr. Mary May F. Massoud presents this, one of several programs celebrating contemporary Egyptian cultural contributions sponsored by Morgan State University, at noon in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton at (301) 444-3205/3254.

9

Egypt Today!—The Water Carrier Is Dead (film)

Part of a national celebration of contemporary Egyptian culture, this film will be shown at noon and at 2 p.m. in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton at (301) 444-3205/3254.

10

Egypt Today!—The Shar'ah (lecture)

Of concern to both traditionalists and modernists is the role of religious law (the *Shar'ab*) in contemporary Egyptian society. This subject will be addressed by Dr. Galal El-Nahal at noon in the Ballroom, Fourth Floor, McKeldin Center, Morgan State University. For more information call Joseph Overton at (301) 444-3205/3254.

12

Extending the Theatre Experience—Sally's Gone, She Left Her Name (panel discussion)

Following the performance of Russell Davis' *Sally's Gone, She Left Her Name*, join an interdisciplinary panel of humanities scholars moderated by Center Stage Associate Artistic Director Jackson Phippin to discuss informally, from the perspective of the humanities, issues raised by the production. The panel discussion will take place after the Sunday matinee, at approximately 4:15 p.m., at Center Stage, 700 N. Calvert Street, Baltimore. For more information, call Sally Livingston at (301) 685-3200.

15

A Fatal Beauty (film)

Sponsored by Sugarloaf Regional Trails, this breathtakingly beautiful study of the cultural landscape and land use in the Potomac Piedmont will be shown during the American Studies Association's annual meeting, to be held in Memphis, Tennessee. For more information, call Dr. Frederick Gutheim at (301) 926-8375.

APRIL

15 Speaking of Music—Comments on the Music of Mozart: Madness, Marriage, Emotion?...Maybe. (lecture)

This lecture by Edward Polochick, Director of the Baltimore Symphony Orchestra, preceding the Baltimore Symphony Orchestra performance of Wolfgang Amadeus Mozart's *Symphony #36*, illuminates the life of the composer, the time in which he lived, and his thematic and musical concerns. Free and open to the public, this presentation will take place at 7:15 p.m. in the Langsdale Auditorium of the University of Baltimore. For more information, call John V. Brain, Director of Public Relations, the Baltimore Symphony Orchestra, (301) 727-7300.

16 Ideas In Architecture—"Economic, Political, and Social Issues that Shape the Built Environment" (lecture and reception)

Sponsored by the Baltimore Chapter of the American Institute of Architects, this lecture by Mathias J. DeVito, President of the Rouse Company, developer of Baltimore's Harborplace, Boston's Faneuil Hall; and Columbia, Md., will take place at 8 p.m. in Baltimore's Mt. Vernon Place United Methodist Church, and will be immediately followed by a reception in the George Peabody Department of the Enoch Pratt Free Library, during which the public is invited to "meet the master." For more information, call David Guth at (301) 467-8050.

22 From Margaret Brent to Fifty Percent—Maryland Women Lawmakers (dramatic presentation and panel discussion)

Sponsored by Goucher College as part of its project *Maryland Women Lawmakers*, a compilation of oral histories of forty female state-elected officials, this dramatization of the life of Margaret Brent, who sought a vote in our state legislature in 1648, will be followed by a panel discussion on the changing role of women in politics. Participants include: Dr. Ruth Mandel, Director of the Center for American Women and Politics at Rutgers University's Eagleton Institute; Barbara Bachur, Baltimore County Council member; Dr. Jean Baker, Chair of the Goucher History Department; Delegate Bert Booth of the Maryland General Assembly; and Dr. Marianne Githens, professor and author. The event will take place at 7:30 p.m. at the Goucher College Center Lecture Hall. For more information, call Dr. Marianne Alexander at (301) 825-3300.

26 Extending the Theatre Experience—Sally's Gone, She Left Her Name (panel discussion)

Following the performance of Russell Davis' *Sally's Gone, She Left Her Name*, join an interdisciplinary panel of humanities scholars moderated by Center Stage Associate Artistic Director Jackson Phippin to discuss informally, from the perspective of the humanities, issues raised by the production. The panel discussion will take place after the matinee, at approximately 4:15 p.m., at Center Stage,

700 N. Calvert Street, Baltimore. For more information, call Sally Livingston at (301) 685-3200.

Contractors and Builders in Maryland—The Italian Americans of Hagerstown, Cumberland, and the Eastern Shore (conference)

This, the eighth of nine events celebrating the achievement of *The Minds and Hands of Italian Americans*, will include a presentation by community leader Adriana Corasaniti Zarbin and by members of prominent Italian American families from Hagerstown, Cumberland, and the Eastern Shore, distinguished by their contributions to the construction industry. The program will take place from 2 to 5 p.m. in Knott Hall, the College of Notre Dame, 4701 N. Charles Street, Baltimore. For more information, call Dr. Regina Soria at (301) 435-5545.

Spectators at a Hunt Club race near Glyndon, Maryland, 1941, courtesy of the Collections of the Library of Congress. Photograph by Marion Post Wolcott, FSA.



MAY

1

Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 8:30 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

2

Mayfest! Celebrating Western Maryland Women! (conference)

Sponsored by the Tricounty Council for Western Maryland and held in the heart of the Georges Creek Basin, at the Midland Fire Hall, this festive one-day conference includes speakers from throughout the Appalachian Region addressing the culture and traditions of the area women, as well as a display of crafts and skills in a fair-like setting, and concludes with a concert by traditional mountain musicians. The event will begin at 10 a.m. and conclude with entertainment from 4 to 6 p.m. Child care will be provided, and lunch will be served for a nominal fee. Women are invited to register to display the work of their hands—weaving, canning, crocheting, macrame, baked goods, and photography. For more information, call Barbara Angle (Allegany County) at (301) 359-9423; Diane Weaver (Washington County) at (301) 790-2800; or Joan Crawford (Garrett County) (301) 387-6666.

Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 8:30 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

3

Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 2 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

6

Speaking of Music—A Study in Contrasts: Mahler's Symphony #3, "The Monster," and Symphony #4, "Modest" (lecture)

This lecture by Elliot Galkin, Director of the Peabody Conservatory, preceding the Baltimore Symphony Orchestra performance of Gustav Mahler's *Symphony#3* and *Symphony#4*, illuminates the life of the composer, the time in which he lived, and his thematic and musical concerns. Free and open to the public, this presentation will take place at 7:15 p.m. in the Langsdale Auditorium of the University of Baltimore. For more information, call John V. Brain, Director of Public Relations, the Baltimore Symphony Orchestra, (301) 727-7300.

8

Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 8:30 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

9

Other Men's Daughters (film)

Sponsored by the Baltimore Film Forum, this production will be shown as part of the Baltimore Film Festival. Viewing of the film will be followed by a discussion led by humanities scholars. The festival will take place from 1 to 6 p.m. at the Charles Theatre, 1711 N. Calvert St., Baltimore. For further information, call the Baltimore Film Forum (301) 685-4170.

Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 8:30 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

MAY

10 Being Italian in Maryland; Casta Diva—Rosa Ponselle, a Biography in Song (conference)

This, the final event celebrating *The Minds and Hands of Italian Americans in Maryland*, is devoted to the performing arts. Speakers include Dr. James Drake, the official biographer of Rosa Ponselle. The conference will take place from 2 to 5 p.m. in LeClerc Hall, the College of Notre Dame, 4701 N. Charles St., Baltimore. Closing the series at 6 p.m. will be a festive banquet, for which advance paid reservations are required. For more information call Dr. Regina Soria at (301) 435-5545.

Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 2 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

15 Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 8:30 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

16 A Day with Frank Capra (film screenings and discussion)

Sponsored by The Maryland Film Guild, this forum includes screenings of the award-winning films of legendary director Frank Capra, as well as in-person conversations with this master of modern cinema, moderated by distinguished humanities scholars. For exact time, location, and ticket order forms send self-addressed stamped envelope to: Joseph Baum, 268 Lord Byron Lane, Cockeysville, Md. 21030 or call (301) 667-0545.

Native American Studies in Maryland: Needs and Opportunities (seminar/workshop)

Sponsored by the Maryland Historical Society's Museum and Library of Maryland History, this all-day seminar will include a keynote address by Dr. Helen C. Rountree, Associate Professor of Anthropology, Old Dominion University, Norfolk, Va., and presentations by Dr. Frank W. Porter, III, Director, Maryland Commission on Indian Affairs, who will speak on "The Integration of Indians into White Society"; Tyler Bastian, State Archaeologist, who will examine "Archaeology in Maryland: Present Status and Public Issues"; Wayne E. Clark, Staff Archaeologist, Maryland Historical Trust, who will discuss "The Future of Maryland Indians' Past"; and Dr. Abraham Makofsky, Associate Professor Emeritus, University of Maryland School of Social Work and Community Planning, who will describe "Preliminary Findings in a Study of Ethnic and Class Identity in the Lumbee Indian Community of Baltimore." Using a format of paper presentations and related workshops, this symposium will allow for an open and direct exchange between scholars, Native Americans in Maryland, and interested individuals from the general public. For more information on this event, which will take place from 8:30 a.m. to 4:30 p.m., at the Maryland Historical Society in Baltimore, write or call Dr. Frank W. Porter, III, Director, Maryland Commission on Indian Affairs, 2525 Riva Road, Annapolis, Md. 21401 (301) 269-3381.

Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 8:30 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

17 Meltdown!—A Dramatic Exploration of the Dilemmas of Nuclear Power (play)

Based on actual transcripts of testimony about the Three Mile Island nuclear power accident, this dramatic adaptation examines the philosophical implications of our search for new energy sources. The performance will begin at 2 p.m. in the Maryland Science Center, Light Street and Key Highway, in Baltimore. For more information, call Dr. Ivan Kramer, Department of Physics, University of Maryland Baltimore Campus, at (301) 235-7871 or 455-2534.

27 Chesapeake!—A Use Ethic (panel discussion)

Cosponsored by the Maryland Committee for the Humanities, the Virginia Council for Humanities, the Smithsonian Resident Associates, and the Citizens Program for the Chesapeake Bay, this program features presentations on the Bay by landscape planner Jon Hutchinson, literary scholar Mary K. Blair, and artist Morris Yarowsky. Held at 8 p.m. in the Carmichael Auditorium of the Smithsonian's Museum of American History at 14th St. and Constitution Ave., Washington, D.C., this program is free and open to the public. For more information, call Dr. Maurice Lynch at (804) 642-6131. To obtain tickets, call the Smithsonian Resident Associates at (202) 357-3030.

31 Extending the Theatre Experience—Inherit the Wind (panel discussion)

Following the performance of Robert E. Lee and Jerome Lawrence's courtroom classic, *Inherit the Wind*, join an interdisciplinary panel of humanities scholars moderated by Center Stage Associate Artistic Director Jackson Phippin to discuss informally, from the perspective of the humanities, issues raised by the production. The panel discussion will take place after the matinee at approximately 4:15 p.m., at Center Stage, 700 N. Calvert Street, Baltimore. For more information, call Sally Livingston at (301) 685-3200.

Oyster tongers at Rock Point, Md., April 1941; courtesy of the Collections of the Library of Congress and photographed by Reginald Hotchkiss, FSA.



JUNE

14 Extending the Theatre Experience—*Inherit the Wind* (panel discussion)

Following the Sunday matinee of Robert E. Lee and Jerome Lawrence's classic courtroom drama, *Inherit the Wind*, join an interdisciplinary panel of humanities scholars moderated by Center Stage Associate Artistic Director Jackson Phippin to discuss informally, from the perspective of the humanities, issues raised by the production. The panel discussion will take place after the matinee, at approximately 4:15 p.m., at Center Stage, 700 N. Calvert Street, Baltimore. For more information, call Sally Livingston at (301) 685-3200.

20 Western Maryland: A Photographic Record, 1860-1925 (lecture and exhibition)

The work of pioneer photographer Leo Beachy, a Grantsville native, will be examined in a richly-illustrated slide-lecture on the occasion of the annual dinner of the Garrett County Historical Society, to be held at 6:30 p.m. at the Deer Park Fire Hall in Deer Park, Md. Complementing the lecture will be an exhibition of Beachy's work. For more information, call Gaye Savant at (301) 724-4906.

23 Composer In Residence! Twentieth Century Composition (lecture)

Sponsored by the Brass Chamber Music Society of Annapolis, this lecture by distinguished composer Dr. George Walker, Professor of Music at Rutgers University and winner of awards from the Fulbright, John Hay Whitney, Guggenheim, and Rockefeller Foundations, will take place at the Village of Cross Keys in the Village Square at 7:30 p.m. For more information call Lee Tawney at (301) 332-4171.

24 Composer In Residence! Twentieth Century Composition (seminar)

Sponsored by the Brass Chamber Music Society of Annapolis, this seminar by distinguished composer Dr. George Walker, Professor of Music at Rutgers University and winner of awards from the Fulbright, John Hay Whitney, Guggenheim, and Rockefeller Foundations, will take place at the Village of Cross Keys in the Village Square at 3:30 p.m. For more information, call Lee Tawney at (301) 332-4171.

26 Composer In Residence! Twentieth Century Composition (seminar)

Sponsored by the Brass Chamber Music Society of Annapolis, this seminar by distinguished composer Dr. George Walker, Professor of Music at Rutgers University and winner of awards from the Fulbright, John Hay Whitney, Guggenheim, and Rockefeller Foundations, will take place at the Village of Cross Keys in the Village Square at 3:30 p.m. For more information, call Lee Tawney at (301) 332-4171.



From "Neighborhood, A State of Mind" courtesy of East Baltimore Documentary Photography Project. Photographed by Linda Rich.



Loading a wagon with wheat for threshing in Frederick County, 1937, courtesy of the Collections of the Library of Congress and photographed by Arthur Rothstein, FSA.

Application Guidelines

The Maryland Committee for the Humanities invites proposals for public programs in the subject areas of traditional humanities disciplines, public policy, social concerns, and the humanities as life enrichment. Such humanities programs may be implemented through lectures, seminars, symposia, and town meetings; film, radio, television, and slide-tape presentations; recorded oral histories and related public events; creative humanities projects; and interpretative exhibitions.

Each proposal requesting more than \$750 will be read, reviewed, and evaluated by each Committee member, and voted upon by the full Committee at one of six annual meetings. All proposals submitted to the Committee must satisfy the following stipulations:

- appropriate sponsorship*
(All programs must be sponsored by *nonprofit* institutions, organizations, or groups; no grants will be made to individuals.)
- the presence of humanities content and the intrinsic involvement of humanities scholars*
- the necessary interaction of humanities scholars and community representatives in all phases of the project—planning, implementation, and evaluation*
- the proper audience*
(All projects must have as their intended audience the out-of-school community. All programs must be open to the general public.)
- an evaluation plan*
- a matching contribution of at least 50% of the total project cost*
(The remaining 50% must be assumed by the sponsor, who may raise private cash contributions or provide in-kind service—donated time, goods, services, facilities

and equipment—for this purpose. The dollar value of such services and goods is determined by their documented value on the open market.)

All proposals satisfying these requirements are submitted to *each* Committee member for independent review, and discussed and voted upon by the *full* Committee. After reading a proposal, the reviewer assigns it a numerical rating, reflecting the proposal's relevance to Committee goals; humanities content; public involvement; format effectiveness and originality; the sponsor's demonstrated ability to carry out the project; and the thoroughness of program planning.

At the meeting of the full Committee, proposals are discussed in order of their numerical ranking; from favorable to unfavorable. After each discussion, the proposal is voted upon by the entire Committee, which can:

- fund at the level requested, with or without stipulations*
- fund at a lower level, with or without stipulations*
- reject*
- request resubmission*

Proposals for *planning* and *minigrants* of up to \$750 are weighed, using the same criteria, by the Chairman, who will act upon such requests within one month of submission.

All successful applicants are required to keep financial records and receipts in accordance with standard accounting procedures, and to retain records for three years following conclusion of the project. Any applicant may be audited at any time by a certified public accountant contracted by the Committee for this purpose, in compliance with the National Endowment for the Humanities' requirement that one grantee be audited for every \$100,000 granted.

Proposal Deadlines

Final drafts of grant applications must be submitted to the Maryland Committee for the Humanities by the following deadlines to receive consideration. To request a grant application form, or to discuss a project idea, call our Administrative Officer, Elinor Sklar, at (301) 837-1939.

Application to our Committee does *not* preclude application to the Maryland Arts Council (301) 685-6740, or to the National Endowment for the Humanities (202) 724-0231.

Program:	Deadline for Proposal Submission:	To Be Considered at Meeting of:
All Public Humanities Proposals	June 30, 1981 September 3, 1981	September 19, 1981 November 14, 1981
All Media Proposals	June 3, 1981 November 30, 1981	September 19, 1981 March 27, 1982

PROJECTS FUNDED

*Projects Funded by the
Maryland Committee
January 1, 1981-April 1, 1981*

Application Number	Project
438 A	"The Life and Times of Zora Neale Hurston" (symposium) <i>Recipient:</i> Morgan State University <i>Amount:</i> \$3,769
440 A	"Ideas in Architecture" (lecture series) <i>Recipient:</i> The Baltimore Chapter of the American Institute of Architects <i>Amount:</i> \$1,000 (Federal Matching Award)
445	"Rowhouse! A Baltimore Style of Living!" (permanent exhibition and public programs) <i>Recipient:</i> The Peale Museum (the Municipal Museum of the City of Baltimore) <i>Amount:</i> \$30,000 (Federal Matching Award)
446	"1814!—War on the Patuxent" (traveling exhibition and public programs) <i>Recipient:</i> The Calvert Marine Museum <i>Amount:</i> \$6,700
451	"Egypt Today" (public programs) <i>Recipient:</i> Morgan State University <i>Amount:</i> \$4,470
452	"The Past is Only the Beginning: Black Seniors View History and Culture" (exhibition and public programs) <i>Recipient:</i> University of Maryland, Baltimore Campus <i>Amount:</i> \$5,032
455	"Neighborhood: A State of Mind" (publication giving permanent form to exhibition funded by the Committee) <i>Recipient:</i> The Johns Hopkins University Press <i>Amount:</i> \$7,200 (Federal Matching Award)

Application Number	Project
<i>Minigrants, Planning Grants, Etc.</i>	
69-E (a)	"The Daniels Town Band" (film) <i>Recipient:</i> The Howard County Public Library <i>Amount:</i> \$1,000 (Federal Matching Award)
72-E	"Lectures by Carmen Moore and Lawrence Moss" <i>Recipient:</i> University Community Concerts, University of Maryland, College Park <i>Amount:</i> \$750
74-E	"The History and Architecture of Long Green Valley, Baltimore County" (public lectures) <i>Recipient:</i> Historic Long Green Valley, Inc. <i>Amount:</i> \$1,000
75-E	"Family History—Humanizing Your Ancestors" (all day seminar) <i>Recipient:</i> Maryland Genealogical Society <i>Amount:</i> \$700
76-E	"An Evening With Oscar Brown" (panel discussion) <i>Recipient:</i> Frostburg State College <i>Amount:</i> \$500
77-E	"Third Annual Evening of Irish Music and Poetry" (recital poetry reading) <i>Recipient:</i> Howard County Poetry and Literature Society <i>Amount:</i> \$500
78-E	"The 1981 International Brass Quintet Festival—Composer in Residence" (public lecture and two seminars) <i>Recipient:</i> Brass Chamber Music Society of Annapolis <i>Amount:</i> \$300

COUPONS

Request for Information

I would like more information regarding the Maryland Committee and its programs.

Please send me a grant application! _____

Please place my name on your mailing list! _____

I wish to receive a *free* subscription to your newsletter! _____

(Check appropriate line.)

NAME _____

STREET _____

CITY _____ STATE _____ ZIP CODE _____

Return to: Dr. Judith O'Sullivan, Executive Director
The Maryland Committee for the Humanities
330 N. Charles Street, Suite 306
Baltimore, MD 21201

Financial Donation

The Maryland Committee for the Humanities is a private, nonprofit, tax-exempt organization, empowered to accept corporate and individual donations for the purposes of humanities program development and project support. Should you wish to make a tax-deductible donation, fill out this coupon and return to:

Dr. Judith O'Sullivan, Executive Director
The Maryland Committee for the Humanities
330 N. Charles Street, Suite 306
Baltimore, Maryland 21201

Yes! I wish to contribute to the support of the Maryland Committee and its programs; enclosed please find my donation!

NAME _____

STREET _____

CITY _____ STATE _____ ZIP CODE _____

AMOUNT _____



*From "Neighborhood: A State of Mind", courtesy East Baltimore Documentary Photography Project.
Photographer: Joan Netterwood.*

Maryland
HUMANITIES

The Maryland Committee
for the Humanities
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Maryland

HUMANITIES

The humanities include but are not limited to: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. These disciplines help us to know ourselves and to know what it is to be human. To public programs in these areas we pledge our support. The Maryland Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

Maryland, My Maryland

Writers, Alert!

Decoys of the Chesapeake



CHAIRMAN'S MESSAGE



Dear Friend of the Humanities,

Since its inception the Maryland Committee for the Humanities has served not merely as a broker for the promotion and exchange of humanistic thought in Maryland, but has supported programs which have been emulated by other states. The Committee has encouraged those traditional sources for proposals and has sponsored programs following the conventional formats of lectures, open discussions, exhibits, or media. The Committee has fought against the pressures merely to become a bureaucrat of the humanities. It has vigorously sought to stimulate thinking about the humanities, initiating conversations with groups and individuals who might not be conscious of the extent to which the humanities form a very real part of their everyday experience. The Committee has supported proposals whose success was assured, but has also encouraged what might be described as "risk" ventures. That the latter have paid off handsomely was attributable to the enormous investment of time and effort in the nurturing of ideas and the creation of an ever-growing network of contacts. The melding of the traditional and the innovative has been a hallmark of the Committee's policy and activities.

There are special problems in the implementation of a truly statewide program in the humanities in Maryland. The most cursory glance at demographic, topographical, and educational data reveals that the State is fragmented. Even in the Skylab era, there are difficulties of communication between some of the more distant regions. Baltimore is the only centre counting a million inhabitants; then there is a vacuum with no cities in the 500,000 or 100,000 categories. The statistic that some 76% of Maryland's population is listed as urban becomes meaningless in terms of distribution because of heavy weighting in favor

of Baltimore. More significant is the statistic that 20% of the State's population lives in communities of less than 1,000. The State counts an extraordinarily diverse ethnic composition: the Amish of the Eastern Shore; the black, hispanic, and Oriental communities primarily in Baltimore; native Americans, or persons whose cultural inheritance is derived from virtually every nation of Europe. The State counts an extraordinary number of institutions for higher education: four- and two-year colleges, extension programs, or programs in adult education. It would have been all too easy for the Maryland Committee to take the comfortable option, namely to concentrate its activities within greater Baltimore. The Committee rejected this option. While in no way eschewing the legitimate demands and needs of this important urban area, the Committee has made a conscious effort to be a statewide program.

The fruits of such an unwritten policy have been threefold. The Committee has gained wide recognition as a resource to be consulted on all aspects of the humanities. This may range from advising a high school teacher on methods of instilling an awareness of the humanities in pupils to discussion of the moral implications of bioengineering with an internationally famed historian of science. Secondly, recognition of our efforts has transcended State boundaries: scholars, program organizers, and leaders in government, education, or organized labor have sought out this expertise. Programs such as the films, *The Shared Experience* and *Benjamin Banneker*, the dramatic presentation of oral history, *Baltimore Voices*, or the programs on the humanities at The Johns Hopkins Medical Institutions, have received national recognition. The television version of *Baltimore Voices* has been titled *The American Neighborhood Road Show* and was screened in May for the Congressional leadership in Washington. They have been cited as pilot projects illustrating imaginative use of different media for promoting an understanding of the humanities. Thirdly, by being open to evolving concepts of the humanities, the Committee has itself become not merely the promoter of, but a dynamic component in, the advancement of the humanities in the State. Members of the staff and of the committee are well-known throughout the State, destroying any lingering illusions that might persist that the MCH is merely an office-based program in Baltimore.

Such achievements are not gained cheaply nor can they be quantified. Grass roots contacts are only established after hours of travel, lengthy discussions, telephone calls, cor-

respondence, and, finally, meetings with individuals or groups. Liaisons have been established with teachers, museum directors, librarians, community organizers, ethnic groups, businessmen, social workers, and fellow humanists. Since the beginning of the year I have travelled to many counties at the invitation of groups interested in the humanities. My hosts have included the Charles County Historical Society, the St. Mary's City Commission and St. Mary's College, University College of the University of Maryland, the Bel Air Lions Club, the Annapolis Jaycees, Western Maryland College, the Waldorf Jaycees, the Maryland Public Library Administrators, the Denton Lions Club, Queen Anne's County Historical Society, and the Caroline County Historical Society. By the end of 1981 the Committee will have held its meetings for the review of proposals in the following counties: Baltimore, Frederick, Talbot, Washington, and Wicomico.

The warmth of the welcome we have received underlines the reputation for hospitality for which Maryland is renowned. It is a pleasure to have this opportunity to say "thank you" publicly. Such meetings have also revealed the widespread commitment to the humanities by people from all walks of life and of the most diverse backgrounds. Such meetings do not merely serve to establish personal contacts between members of staff and of the Committee and concerned citizens but also to establish organizational links. The initiation of dialogue is fruitful: there have been several instances when a presentation of the Committee's objectives has served as a catalyst or forced the coalescence into proposal form of what had hitherto been random ideas. It is very rewarding to me personally to witness progress from the germination of an idea, through the planning stages, to proposal form, and finally to attend the public program. The 1970s witnessed the creation of the Maryland Committee, and was a decade of building and of consolidation. The Maryland Committee is dedicated to ensuring that there be no erosion in its progress and that the momentum be maintained. Our experience so far suggests that the 1980s will herald in a period of greater public awareness of the humanities and a keener awareness of their critical importance in American society as a whole and in the day-by-day lives of its citizenry.

Sincerely,

John Russell Wood

John Russell Wood
Chairman

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Maryland

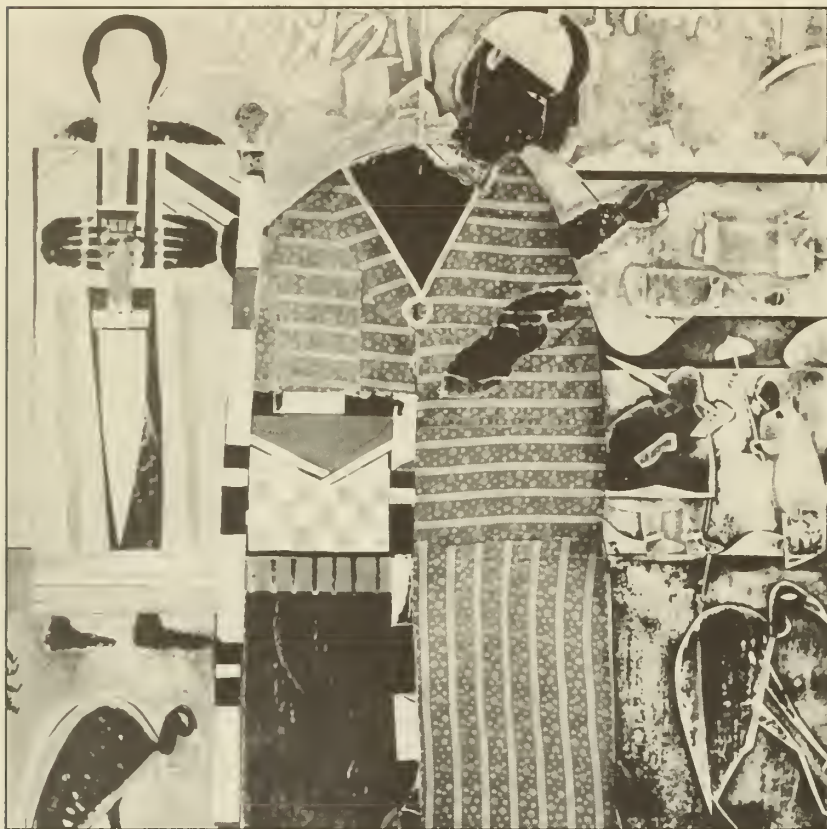
HUMANITIES

Maryland Humanities is a quarterly publication of the Maryland Committee for the Humanities, a private, nonprofit, tax-exempt organization, the state-based affiliate of the National Endowment for the Humanities. For extra copies or further information, telephone (301) 837-1938, or write:

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Photographer: Joan Netherwood



*"Inscription at the City of Brass",
1972, from The Art of Romare
Bearden, courtesy of The
Baltimore Museum of Art.*

THE MARYLAND COMMITTEE

Created in 1970 by an Act of Congress, the Maryland Committee for the Humanities is a private, nonprofit, tax-exempt affiliate of the National Endowment for the Humanities. Each year, the Committee awards approximately \$400,000 for public programs throughout the state. Drawn equally from academy and community, the members and staff of our organization are: A. J. R. Russell-Wood, *Chairman*; Fontaine Maury Belford, *Vice-Chairman*; George Piendak, *Fiscal Agent*; Bruce Adams; Andrew Billingsley; Thomas Bradley; Joseph W. Cox; Cornelius Darcy; Lawrence J. Dark; Anne Truax Darlington; Irving S. Hamer; Winifred Helmes; Russel Kacher; Mary A. Maloney; Stephen W. McNierney; Adrienne R. Mindel; Ruth Oltman; Garnie Polson; John Roth; Barbara Shissler; Don Smith; Betty Ustun; H. Margret Zassenhaus, M.D.; Judith O' Sullivan, *Executive Director*; Mary K. Blair, *Associate Director*; Patricia Hunt, *Community Development Consultant*; Elinor C. Sklar, *Administrative Assistant*; Eleanor Meyer, *Secretary*; Doris L. McCloskey, *Editorial Assistant* and *Secretary*; Edward Kappel, *Bookkeeper*.

WRITERS, ALERT! \$5,000 CASH AWARD

The Queen Anne Press of Wye Institute announces a \$5,000 cash award for an original manuscript of a new book about the Eastern Shore of Maryland, the first prize of its kind ever offered. According to Wye Institute President, James G. Nelson, "The Queen Anne Press Literary Award will be given for that work of non-fiction or fiction, prose or poetry which, ideally, will contribute to a greater understanding of the unique qualities of the Eastern Shore from the time of its early settlement to today." The award is designed to stimulate writer interest in the Eastern Shore as a means of advancing knowledge of the area, its history, and culture.

The Literary Award will be presented to the author of the entry deemed most acceptable for publication by the Queen Anne Press. The copyright will remain with the author, but should the Press decide to publish the work it will have the right to produce a maximum of 5,000 copies in one or more editions. Manuscripts may be sub-

Recent Contributions

Since April 1, 1981, the Maryland Committee has received private donations of \$38,200 for project support and program development. The Committee is delighted to publicly acknowledge the generosity of the following individuals, foundations and corporations:

The William G. Baker, Jr. Memorial Fund
The Leon Bridges Company
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The Aaron Straus & Lillie Straus Foundation
Union Trust Company
George Vaeth Associates, Inc.
Robert L. Weinberg, Esq.

This brings to \$73,027 the amount of private contributions made to the Committee since the beginning of its fiscal year on October 1, 1980.

Should you or your organization wish to contribute to the Committee and its programs, please use the convenient coupon on the last page!

mitted by any person regardless of previous writing experience or place of residence. Entries must be received by November 1, 1981. The winning entry will be announced by December 31, 1981. "The subject of the submitted work may be contemporary, or it may deal with the historical past," Nelson said, "but it must pertain in whole or in largest part to the Eastern Shore of Maryland."

Requests for detailed information about The Queen Anne Press Literary Award should be sent to the Director, The Queen Anne Press, P.O. Box 50, Queenstown, Md. 21658. Or, call (301) 827-7401. The Queen Anne Press was established in 1977 as a noncommercial press to publish books about the Eastern Shore in subject fields which, historically, have had limited appeal to commercial publishers. Its publications to date have included a regional bibliography and a survey of the area's historic churches published for the Talbot County Historical Society.

Maryland, My Maryland

by Joseph Cox

One would think that a resident of Maryland for 40-plus years who had been trained as a professional historian and thus assumed to have certain qualities of observation, distillation, and expression would not really have any trouble describing accurately his native state. Alas, Maryland defies easy description. One scarcely knows where to begin or how to answer the question, "Which Maryland are you describing?"

From the very beginnings in the Colonial past, Maryland has been an odd but fascinating mixture of the North East, the Middle Atlantic, and the South. Certainly until the 20th century southern Maryland and the Eastern Shore were, in terms of history, tradition, landscape, and culture, identified with the South. This part of Maryland's economy was southern. Its social and political mores and values were southern, its economic institutions were southern, and indeed even the pace of life suggested far more affinity with white columns, crinolines, the genteel rural society, and the values and mythology of the Confederacy than it did with any other part of the Union.

On the other hand, Maryland west of Frederick was another world, not just geographically, although that was the most obvious difference, when one crossed that first ridge of mountains at Frederick and then moved

from one valley across the next range into the next valley and so on to Cumberland and beyond. Western Maryland was as different from southern Maryland as it could have been; and it still is, in many respects. *That* Maryland was and still is a Maryland of small farms, medium-sized cities, an economy, and ethic and a social and political dynamic which is far more northern and western than it is southern. Appalachian Maryland has far more in common with western Pennsylvania and the transmontane western areas of northern Virginia and West Virginia than it does with the rest of Maryland.

Baltimore, and the metropolitan region of suburban Washington, is something altogether else again. Baltimore has been described as a southern city with a northern economy and lifestyle, and to some extent that is appropriate. "The Queen City of the Patapsco" was the economic nucleus from which so much of the rest of the state developed. It was also the umbilical cord to Europe and the rest of the world which brought prosperity and economic development to the whole region. It is estimated conservatively that one job in nine throughout the state is currently dependent upon that port.

Suburban Maryland adjacent to Washington, D.C. is unique. Suburban, cosmopolitan,

J. Reese Short gassing up "The Stage," Cecilton, Md., ca. 1915. From Then and Now—Cecil County and the Industrial Age, courtesy of J. Reese Short.



Gulf gas pump at the Touchton Store in Zion, Md., ca. 1946. From Then and Now—Cecil County and the Industrial Age, courtesy of James Renn.

The Jackson family on the Principio Creek, ca. 1910. From Then and Now—Cecil County and the Industrial Age, courtesy of Mildred McGuirk and Bonnie Giraldi.



sophisticated, its international quality of life befits the nation's capital, yet it is still Maryland, albeit not as distinctly so as before World War II.

How in Heaven's name could one possibly translate this diversity into a literary sketch of the state and have it make any sense at all? I think that the late Governor of Maryland and Mayor of Baltimore, Theodore R. McKeldin, whose love for his native state knew no bounds, probably came closest one day when in a fit of hyperbole he announced that "Maryland is America in miniature." Over the years, the Governor suffered a lot of slings and arrows for the occasional purple quality of some of his rhetoric, but in this instance I believe he was absolutely correct and that the only way to understand Maryland is to accept that it is, in fact, a microcosm of the larger nation. Indeed, until the 19th century one could have argued that Maryland even incorporated the West, the frontier, as well as the metropolitan East, the rural North and Middle Atlantic states and the agrarian South.

What ties the state of Maryland all together is, I think, the very diversity which one would sense ought to have separated and indeed even divided us. In other words, I think that Marylanders take a tremendous amount of pride in the range and diversity which make up this state. In a matter of hours one can move from the lush green cool mountains of Garrett and Allegany Counties, from Elkton and Havre de Grace on the northern rim of the Chesapeake Bay, to the center of a bustling city and port, or to the nation's capital; and then in a few hours, without really over-extending, one can be on the Shore and experience tidal Maryland, Ocean City, Crisfield, and the Bay. I think in many respects, this very quality of contradictions and differences, which on first blush should be dividing us is, in fact, the cement which holds us together.

There is a quality of toleration of differences,

a willingness to accept a certain amount of geographical, regional, and cultural eccentricity, a strong sense of community and region which dominates so much of the thinking of the people of the state. It allows us to appreciate, to a degree perhaps not allowed in states which are geographically much larger, the unique little nooks and crannies which really are possessed by all of us and shared by each. What I'm getting at is, I think, that what makes Baltimore so different from most other American cities, if not all American cities, is this incredibly strong commitment and sense of neighborhood. In fact, one could argue that the Renaissance of Baltimore began or at least came to fruition initially with the first City Fair, and the City Fairs have always been the spectacular successes they have because of neighborhood pride.

Neighborhood is simply an urban term for community. It is that same sense of community that gives Denton, Crisfield, Cambridge, St. Michaels, Frederick, Frostburg, Libertytown, Randallstown, Hancock, Grantsville, Hagerstown, etc., that special quality which identifies them as being different and special. A critic once jibed that "Baltimore was the largest small town in America." It is, and that same feature does much to affect the quality of life throughout Maryland. A unique state—yes, I believe it is. Vive la difference!

FROM THE COMMITTEE

Former Committee Chairman Joseph Cox, a native Marylander, is Dean of Academic Affairs and Professor of History at Towson State University. Among his publications are *The Early National Experience* (Washington, D.C., 1977) and *Champion of Southern Federalism: Robert Goodloe Harper of South Carolina* (Kennikat, New York, 1972).

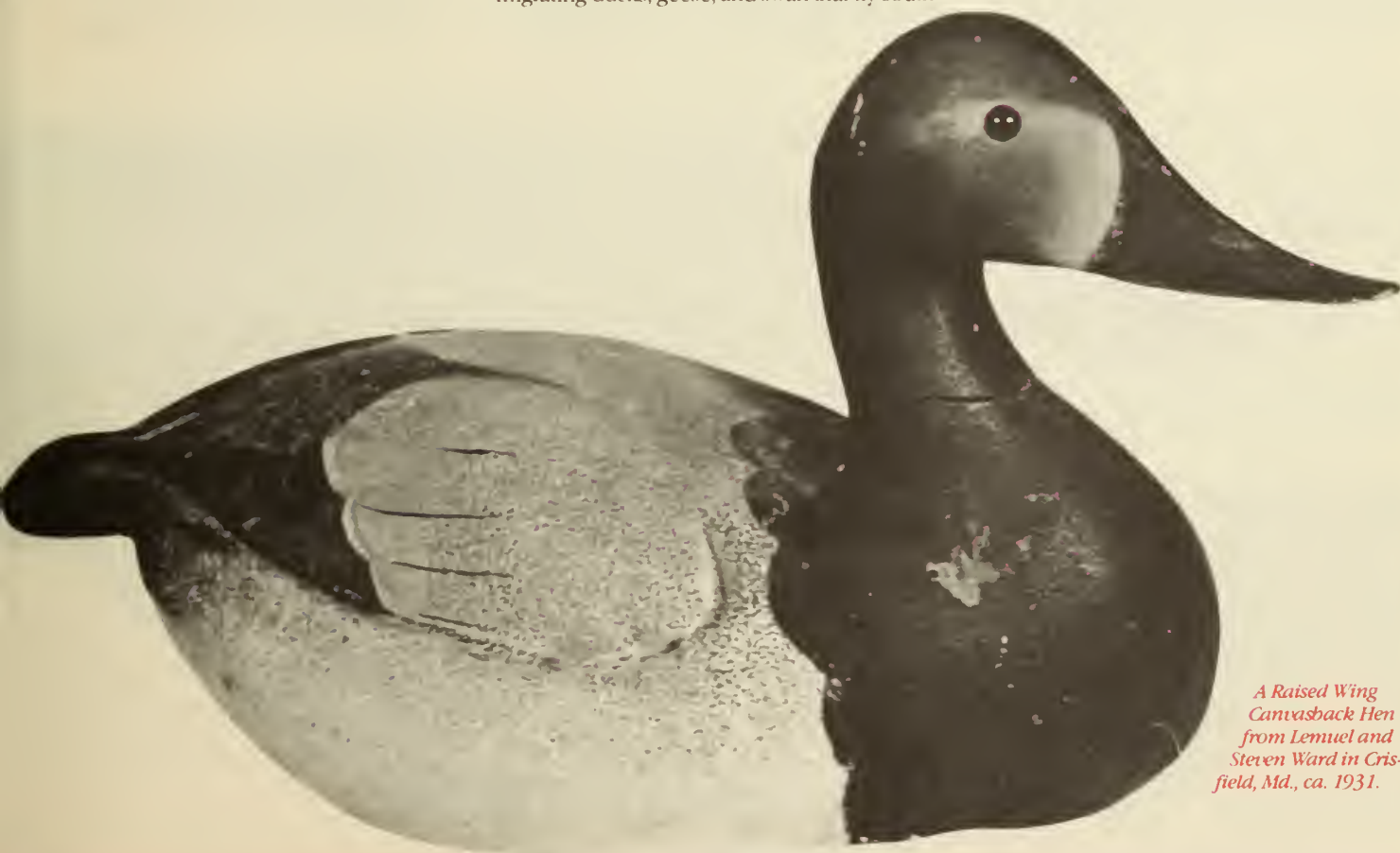


DECOYS OF THE CHESAPEAKE BAY

by Kenneth Basile

The banks of the Chesapeake Bay contain the largest estuary in the United States. This relatively young body of water, approximately 15,000 years old, is actually a part of the largest river on the East Coast, the Susquehanna. This drowned valley is 180 miles long, 5 to 30 miles wide, and up to 175 feet deep. Made up of mainly shallow waters and a very long shore line, the total surface area of the Chesapeake is about 8,100 square miles.

The many protected creeks, bays, and rivers, tributary to the Chesapeake Bay, are host to many kinds of marsh and aquatic plants. This combination of plants, water, and relatively mild temperatures have made this region an ideal home for the hundreds of thousands of migrating ducks, geese, and swan that fly south



*A Raised Wing
Canvasback Hen
from Lemuel and
Steven Ward in Cris-
field, Md., ca. 1931.*

from the Arctic regions each year.

Though we know that waterfowl have played a role in the cultures of most people around the world, it was not until the latter part of the 19th century, in North America, that birds were looked upon as an important source of food in the United States. Though the decoy was used by the American Indian, the only material evidence found has been in Love Lock Cave, Nevada, where a cache of eleven Indian decoys, made of bird skins and reeds, was found. These decoys date back to 1000 A.D. Indians were thought to have made decoys in the area of the Chesapeake Bay, but there is no evidence that this occurred. The decoy, as we know it today, did not come into general use until after the Civil War.

The refinement and increased use of the bird decoy was caused by three events that occurred at approximately the same time. These were advances in firearms technology, rapid transportation, and large scale immigration into the United States. Though waterfowl had been hunted throughout American history, it was difficult to shoot birds on the wing with a flintlock fowling piece because of inherent inadequacies in the ignition or firing system. With the invention of the percussion cap firing mechanism and the breechloading shotgun, hunters were able to shoot large numbers of birds with relative ease. Though fresh game was transported by sailing ships in the past, this was a rather uncertain undertaking because of the possibility of spoilage. It was not until the railroad and steamboat came into widespread use that hunting and shipping large

quantities of birds was possible. Until the mid-19th century, America was still a relatively rural nation. With the advent of the industrial revolution and large scale immigration, an inexpensive and abundant source of protein was needed. A ready market was waiting for the shipment and sale of large quantities of waterfowl. With weapons available to shoot birds, a way to transport them to market, and a market to buy them, the market hunter came into being.

The use of the decoy came into its greatest use at this time. Prior to this period, decoys were crude blocks of wood. Little attention was paid to detail or complex paint patterns. With the advent of market hunting, the hunter began refining the decoy. The carving became intricate and the paint work was more complex and lifelike, making a counterfeit bird that looked like a real bird. The decoy now had become an important part of a finely tuned and deadly hunting machine that by the turn of the century had decimated large numbers of waterfowl, and at the same time had provided a source of inexpensive food for thousands of factory workers in the cities.

The Chesapeake Bay was an ideal area for bird hunting. Located close to major metropolitan areas of the East Coast, it played host to the largest flocks of wintering waterfowl on the Eastern seaboard. Though birds were hunted in all areas of the bay, the decoys from the different regions of the Chesapeake had a distinctive style.

The Susquehanna Flats, at the head of

the Bay, was a perfect spot for wintering waterfowl. With an abundance of shallow water and vegetation, this area was important to the waterfowl hunter. Some people say more decoys were used here than in any other comparable area of the country.

Because they were used in large numbers, the lifelike qualities of waterfowl were unnecessary in these decoys. Functional styling and simple paint patterns were the rule. The maker had gone through a distillation process that produced an object that encompassed the universal qualities of the particular waterfowl but when observed at close range, was far from a literal interpretation of an actual duck.

The most popular method of hunting in this area was with the sinkbox. It was a method used by market hunters and sportsmen who often took daily bags of over 100 ducks and geese from these deadly offshore blinds. The sinkbox resembled a floating coffin with wooden and canvas wings attached on all sides to dampen the action of the waves. When properly weighted with iron decoys on the edge of the box, the entire rig was flush with the surface of the water. Surrounded by 200 to 300 floating decoys, the hunter, either lying down or sitting low in the sinkbox, was well-hidden from the low flying flocks of waterfowl. Sinkbox shooting was cold, wet, and often dangerous if heavy seas overran the box. In the late 1800s, approximately 75 sinkbox rigs were in use on the flats, using as many as 25,000 decoys. Combined with other methods of hunting, the number of decoys used in this region rises to over 40,000.



A Red Head wooden sinkbox decoy from Captain Ben Dye in Perryville, Md., ca. 1871.

Sinkbox shooting in the Susquehanna Flats, Havre de Grace, Md., ca. 1900.



Canvasback decoys from Sam Barns in Havre de Grace, Md., ca. 1900.

To maintain a constant supply of decoys for this hunting required the creation of a small carving industry.

The commercial hunter was basically a waterman, making his living from the bounty of the local waters. In the Spring, he fished. In the early Fall, the waterfowl hunting began and continued throughout the Winter. Between seasons, decoys were made and repaired. With the great demand for decoys, a tradition of carving developed.

Though all decoy makers had their own ideas about the appearance and construction of their decoys, they were bound by, and to a great extent, stylistically controlled by the methods of hunting in the area. Because of this, the decoys from this area are similar to the extent that a casual observer would think they had been constructed by the same individual.

All carvings from the upper Chesapeake have bodies that are relatively round. These decoys have no wing carving or other ornamentation on their bodies. To identify, as to maker, one decoy from another requires an understanding of the subtle points of construction and painting techniques of the various makers. To have a carving in a rig of 300 that was glaringly different from its mates was, to the gunners' thinking, an indication to the birds that something was amiss. The decoy was one part of a much larger and complex entity.

Many market hunters on the Chesapeake did not use decoys. Birds were also captured by trapping and night hunting with punt guns

and lights. Though the use of many decoys was the prevalent method of hunting on the Susquehanna Flats, this was not the case in many other areas of the Bay. A rig of 50 decoys or less was more the norm throughout the rest of the Bay.

Like the people of the upper Bay, the inhabitants of the small isolated maritime communities farther down the Bay tended to develop their own styles of carving that were unique to their areas. Unlike the Susquehanna Flats carvers, a diversity of style and individualism is very apparent in towns like Crisfield, Smith Island, Hoopers Island, and Easton. Carvers tended to make decoys for their own use, rather than for resale. For the most part, carvings were oversized, with little attention paid to detail in the carving and painting.

Hunting with decoys was done mainly from blinds and the cover of the marshes. This made it unnecessary to work with large numbers of decoys. The hunting occurred off of the points, creeks, and marshes that provided the hunter with ideal cover for his task.

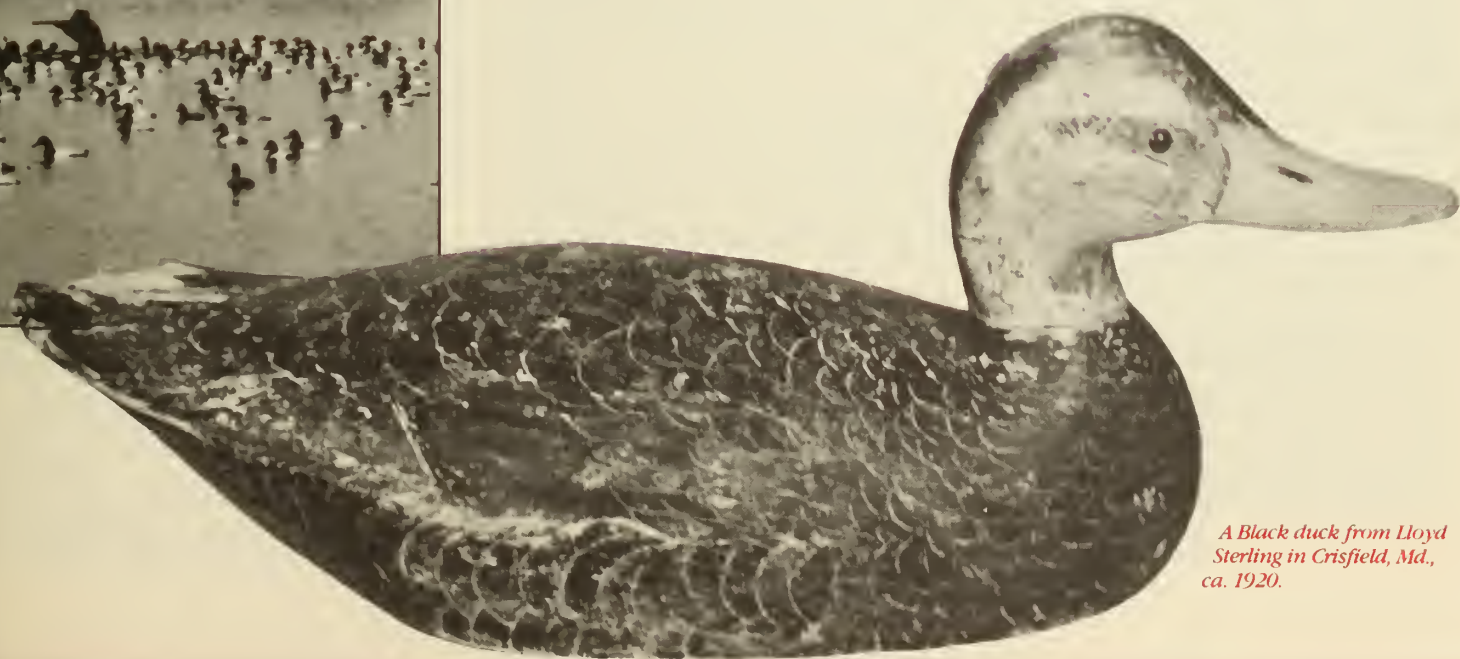
In the Cambridge area, with its large expanses of marsh, many of the local hunters used piles of marsh sod, known as tumps, to decoy the birds. Similar in shape to a duck's body, the color and shape of the marsh sod resembled Black Ducks at rest. The decoys produced from this part of the Bay, in many ways, resemble early carvings or blocks. Crude and blockish, these lures show none of the refinements that are so evident in carvings from upper and lower Bay regions.

With a very few exceptions, the Crisfield decoy makers abandoned the idea of the traditional round bottom Chesapeake Bay style in favor of a wider flat-bottomed decoy that was more stable on the water. Crisfield decoys often exaggerated the distinctive shapes of various waterfowl heads. This is especially noticeable in the Golden Eyes or King Divers as they were known locally. Most early Crisfield decoys had simple paint patterns.

In Crisfield, unlike other areas, a major transition occurred, taking the decoy from the status of a tool, to that of a work of art. Two brothers, Lemuel and Steven Ward, combined their creative abilities with a great love of nature to produce extremely lifelike decoys that went well beyond the needs of the average decoy. By the 1920s, they began calling themselves not decoy carvers, but wildfowl counterfeiters. They had made a major transition from decoy to decorative bird carving.

PROJECT UPDATE

Director of the North American Wildfowl Art Museum of the Ward Foundation (located at Salisbury State College), Kenneth Basile is also an Associate Professor of Art at Salisbury State College. In this article he examines "The Decoys of the Chesapeake Bay," the subject of a film to be produced by the North American Wildfowl Museum, recipient of a \$5,000 Federal Matching Award from the Maryland Committee.



A Black duck from Lloyd Sterling in Crisfield, Md., ca. 1920.

CALENDAR

Below are listed the many Summer and some forthcoming Autumn events funded by the Maryland Committee. Quickly responsive to grant applications, however, the Committee funds many "last minute" programs which are not listed here. For information about these, call us at (301) 837-1938. To confirm dates, times, and places, call the number given at the calendar event's conclusion.

Continuing Attractions

April 26-June 14

The Art of Romare Bearden: 1970-1980 (exhibition and public programs)

This major retrospective of works from the past decade by one of America's foremost living artists, hosted by the Baltimore Museum of Art, is cofunded by Philip Morris Incorporated, the National Endowment for the Arts, and the Maryland Committee for the Humanities. Born in Charlotte, North Carolina, on September 2, 1914, Romare Bearden spent his childhood in Pittsburgh. He summered in Charlotte with his grandparents until the age of 14. As an adolescent, Bearden lived in New York City, in Harlem, where he was introduced to, and strongly influenced by, the musical and cultural innovations of jazz by such Harlem Renaissance celebrities as Earl Hines, Duke Ellington, James P. Johnson, Fats Waller, Chick Webb, and Cab Calloway. This influence later emerged in Bearden's painting as a form of visual orchestration of many of the musical pieces and styles that he had been exposed to years earlier. Bearden's work has been the subject of 16 one-man museum exhibitions throughout the U.S. and numerous one-man gallery shows in the U.S., Canada, and France. In addition to his painting and collages, Bearden has designed covers for the *New York Times Magazine*, *Fortune*, and other leading publications, and has contributed to such portfolios as *Contemporary Art of Afro-Americans* and *Works by Black Artists*. He has also created sets and costumes for the Alvin Ailey Dance Company and an environment for the Ed Bullins play, *Home Rent Party*. He was co-curator of the historic 1967 exhibition, *The Evolution of Afro-American Artists: 1800-1850*, and co-author with the late abstractionist painter Carl Holty of *The Painter's Mind: A Study of the Relations of Structure and Space in Painting*. For further information, call Alice C. Steinbach, Director of Public Information, Baltimore Museum of Art, at (301) 396-6310.

May 18-June 12

Baltimore People, Baltimore Places (traveling exhibition)

Baltimorabilia from six ethnic neighborhoods is displayed in this traveling museum of City history, which visits the West Baltimore Middle School at 201 N. Bend Road. For more information, call Ted Dürr at (301) 396-1515.

June-August

Afro-American Arts of the Suriname Rain Forest (traveling exhibition)

The first major survey of the dynamic arts of the Suriname Maroons of Guyana, described as "the most African of all Afro-Americans," visits the Walters Art Gallery at 600 N. Charles St. in Baltimore, during this, the third stop on its grand national tour. Cofunded by the National Endowment for the Humanities and the Maryland Committee, it presents for the first time the full range of arts created by runaway slaves and their descendants. Among the over 350 objects displayed are magnificent woodcarvings, exquisitely-patterned textiles, and intricately decorated calabashes. Of special interest is an 18th-century banjo thought to be the oldest in the Americas. For further information on the many musical performances and public lectures surrounding this important show, call Walter Johnston at (301) 547-9000, ext. 70.

June 27-September 7

1814! War on the Patuxent (permanent exhibition)

Based on recent underwater archaeological discoveries, this exhibit, commemorating the Battle of St. Leonard's Creek, the largest naval engagement in our waters, will be on view at the Calvert Marine Museum from 10 a.m. to 5 p.m., Monday through Saturday; and from 1 to 5 p.m. on Sundays. For more information, write or call Dave Bohaska or Gladys Bower, the Calvert Marine Museum, P.O. Box 97, Solomons, Md. at (301) 326-3719.

July 1-31, 1981

Western Maryland: A Photographic Record, 1860-1925 (exhibition)

The social history of Western Maryland from 1860 to 1925 is documented in works by pioneer photographers Robert Shriver, Joel Griffith, and Leo Beachy, on display at the Ruth Enlow Library of Oakland, Md., from 9:30 a.m. to 8:30 p.m., Monday and Friday; from 9:30 a.m. to 5:30 p.m., Tuesday, Wednesday, and Thursday; and from 9 a.m. to 4 p.m. on Saturday, July 1 through July 31. For more information, call William Demo, Director of Learning Resources, Allegany Community College, at (301) 724-7700, ext. 268.

July 1-October 1

The History and Economics of American Bird Carvings (videotape presentation)

This richly-illustrated videotape traces the development of bird carving and decoys from their invention and use by the American Indians to the present. With particular attention to the turn-of-the-century transition from functional decoy to decorative artifact, this program investigates the influence of law, industrialization, and environmentalists on the development of this major American art form. The film will be shown continuously each day, except holidays, from 1 to 5 p.m. at the North American Wildfowl Art Museum at Salisbury State College. For more information, call Kenneth Basile at (301) 742-4988.

July 4-July 19

The World of Daniel Clocker—A 17th Century Success Story (living history)

Daily life in our State's colonial capital of "St. Maries City" is seen through the eyes of 17th-century entrepreneur Daniel Clocker. A former indentured servant, now become a successful planter, Clocker describes his European background, domestic life, tobacco plantation, and skills as a housewright. This living history performance takes place from 2 to 4 p.m. on the State House Lawn every Saturday and Sunday, as part of the St. Mary's City Summer Festival of the Arts and Humanities. For more information, call Burt Kummerow at (301) 994-0779 from 10 a.m. to 5 p.m. weekdays.

July 25-August 2

Mistress Margaret Brent, Gentleman (play)

In this three-person play, the early settlement of "St. Maries City" is seen through the eyes of Margaret Brent, spinster, lawyer, and landowner, whose claim to fame is that she was the first woman in U.S. history to demand the right to vote. This performance takes place from 3 to 5 p.m. in the State House every Saturday and Sunday, as part of the St. Mary's Summer Festival of the Arts and Humanities. For more information, call Burt Kummerow at (301) 994-0779 from 10 a.m. to 5 p.m. weekdays.

September 1981

Neighborhood: A State of Mind (book)

For the last year, readers of *Maryland Humanities* have been delighted by the Maryland Art Institute's East Baltimore Neighborhood Documentary Photography Project. Now over 100 of these remarkable photographs, celebrating our city's rich ethnicity, are available in a handsome volume published by The Johns Hopkins University Press. *Neighborhood: A State of Mind* is an exploration of what constitutes a neighborhood—not in a geographical sense, but as a moral and social concept.



A coverlet from the exhibition "No Man Can Better It! Maryland Coverlets and Their Weavers". Photograph courtesy of the Department of Textiles and Consumer Economics, the University of Maryland, College Park.



Surveying a gun boat wreck from "1814! War on the Patuxent", courtesy of the Calvert Marine Museum.



Suriname musicians from "Afro-American Arts of the Suriname Rain Forest", courtesy of the Walters Art Gallery.

Master photographs, interviews with subjects, and a short introductory essay combine to express the realities, reminiscences, and expectations of a community built on pride, patriotism, strong religious faith, devotion to hard work, and the preservation of a cultural heritage. For more information, call or write Meg Kennedy, The Johns Hopkins University Press, Baltimore, Md. 21218, at (301) 338-7852.

September 10-22 **1814! War on the Patuxent** **(traveling exhibition)**

Drawn from the larger permanent exhibition at the Calvert Marine Museum, this traveling show hosted by the Radcliffe Maritime Museum will be on display in the lobby of Baltimore's World Trade Center daily from 10 a.m. to 5 p.m. For more information, call or write to Dr. Ralph E. Eshelman, Director, Calvert Marine Museum, P.O. Box 97, Solomons, Md. 20688, (301) 326-3719.

September 11-October 22

"No Man Can Better It!" Maryland Coverlets and Their Weavers **(exhibition)**

Between 1804 and 1879, richly varied coverlets of historic significance were woven by Maryland artisans, including Andrew Corick, Joshua Corick and Christian Frey of Middletown (Frederick County); Jonathan Garber of Beavertown (Frederick County); Thomas Garrett of Hagerstown (Washington County); Jacob B. Gemard of Graceham (Frederick County); Jacob Good of Leitersburg (Washington County); Denton Hammond and John Hammond of Johnsville (Frederick County); Benedict Kisner and John A. Kisner of Baltimore; P. Warner of Lineboro (Carroll County); and John Welty of Boonboro (Washington County). Celebrating the achievements of these craftsmen, this exhibition opens at the University of Maryland Art Gallery in College Park on September 11 at 7 p.m., and continues on display Mondays, Tuesdays, Thursdays and Fridays from 10 a.m. to 4 p.m., Wednesdays from

10 a.m. to 9 p.m., and Saturdays and Sundays from 1 p.m. to 5 p.m. For more information call or write Dr. B. F. Smith or Project Administrator Clarita Anderson, the Department of Textiles and Consumer Economics, University of Maryland, College Park, Md. 20742, (301) 454-2141/2137. (Also, see Calendar Entries for September 11 and 12.)

September 24-October 6 **1814! War on the Patuxent** **(traveling exhibition)**

The burning of our nation's capital was the result of the Battle of St. Leonard's Creek, documented in this traveling exhibition based on recent archaeological discoveries, on view in the lobby of the Thomas Hunter Lowe Office Building, the Annapolis home of our state delegates, from 10 a.m. to 5 p.m., Monday through Saturday. For more information, call Calvert Marine Museum Director, Dr. Ralph Eshelman at (301) 326-3719.

JUNE

26 **1814! War on the Patuxent — The Search for the Chesapeake Flotilla (exhibition)**
Based on recent underwater archaeological discoveries, this traveling exhibition commemorating the largest naval engagement in our waters is cosponsored by the Calvert Marine Museum of Solomons, Md. and the Maryland Committee for the Humanities. Opening at 7:45 p.m. with a keynote address by marine archaeologist Don Shomette, the show will travel to the Radcliffe Marine Museum in Baltimore (September 10-22); the Thomas Hunter Lowe Building, Annapolis, home of our state delegates (September 24-October 6); the Prince George's County Administration Center in Upper Marlboro (October 8-20); and to the renowned Chesapeake Bay Maritime Museum (October 22-November 3). For more information, call Dr. Ralph Eshelman, Director, Calvert Marine Museum, at (301) 326-3719.

29 **"The Jazz Hooper" (film)**
Are you traveling to the Newport Festival, held this year in New York City's Town Hall? Then prepare to enjoy the artistry of Baltimore's beloved Baby Laurence, whose contributions to the development of tap dancing are documented in this film, created by H D Productions, shown as part of the Dave Chertok Jazz Film Collection. For more information call or write William H. Hancock, 1507 Decatur St., N.W., Washington, D.C. 20011, (202) 338-4253.

JULY

6 **Music East of the Danube (lecture)**
Dr. Ray Sprenkle of the Peabody Conservatory delivers this, the first of four lectures sponsored by the Festival Chamber Players, at 7:15 p.m. at the Park School, Old Court Road, Brooklandville, Md. 21022. For more information, call Amo P. Drucker, at (301) 296-4930.

8 **"The Jazz Hooper" (film)**
Are you planning to visit the Pori Jazz Festival in Finland? Then prepare to enjoy the artistry of Baltimore's beloved Baby Laurence, whose contributions to the development of tap dancing are documented in *The Jazz Hooper*, shown as part of the Dave Chertok Jazz Film Collection. For more information call William Hancock at (202) 338-4253.

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13 **Bartok and Crumb (lecture)**
Dr. Michael Broyles of the University of Maryland, Baltimore County, explores the world of these major Eastern European composers in this, the second of four lectures sponsored by the Festival Chamber Players, at 7:15 p.m. at the Park School, Old Court Road, Brooklandville, Md. 21022. For more information, call Amo P. Drucker at (301) 296-4930.

20 **The Russians (lecture)**
The world of the great Russian composers is explored in this, the third of four lectures sponsored by the Festival Chamber Players. Delivered by Dr. Ray Sprenkle of the Peabody Conservatory, the program begins at 7:15 p.m. at the Park School, Old Court Road, Brooklandville, Md. 21022. For more information, call Amo P. Drucker at (301) 296-4930.

27 **Dvorak, Prokofiev, and Shostakovitch (lecture)**
The final lecture in the Festival Chamber Players' *Music East of the Danube* series is delivered by Dr. Michael Broyles of the University of Maryland, Baltimore County,

at 7:15 p.m. at the Park School, Old Court Road, Brooklandville, Md. 21022. For more information, call Arno P. Drucker at (301) 296-4930.

SEPTEMBER

11 Discovering Americana: Maryland Coverlets and Their Weavers (exhibition opening)

"No Man Can Better It!" So boasts a coverlet by 19th-century master weaver Jonathan Garber of Frederick County, one of several state craftsmen whose splendid works are displayed in the Art Gallery of the University of Maryland, College Park. The gala opening begins at 7 p.m., with an 8 p.m. address by project director Clarita Anderson. Participants are encouraged to attend the intensive all-day seminar taking place on September 12. For more information, call Clarita Anderson at (301) 454-2141/2137.

12 Discovering Americana: Maryland Coverlets and Their Weavers (all-day symposium)

Nationally recognized experts gather together to discuss American technology and master craftsmen, on the occasion of the exhibition *No Man Can Better It!* Distinguished speakers include Dr. Laurence F. Gross, Curator, the Merrimack Valley Textile Museum, who examines "The Textile Industry in Transition"; Ms. Rita Adrosko, Curator, the Smithsonian Institution National Museum of American History, who discusses "The Jacquard Loom—Transition Technology"; Margaret A. Fikioris, Textile Conservator, the Henry Francis du Pont Winterthur Museum, who addresses "Coverlet Conservation"; Ken Colwell, of The Looms, Mineral Point, Wisconsin, who describes "Collecting Coverlets"; Barbara Luck, Associate Curator, Abbey Aldrich Rockefeller Folk Art Center, Williamsburg, Va., who provides "Help in Identifying What You Have"; and Baltimore's Ross Kelbaugh, who provides information about "What Makes a Coverlet Valuable?" Free and open to the public, the symposium will take place from 9 a.m. to 4 p.m. in the Multi-Media Room of the Marie Mount Building of the University of Maryland, College Park. To register, call Clarita Anderson at (301) 454-2141/2137.

12 Rowhouse!—A Baltimore Style of Living (exhibition opening)

At 1:30 p.m. the Peale Museum, the Municipal Museum of the City of Baltimore, celebrates its grand reopening with

this special permanent exhibition, interpreting our town's history through the rowhouse, our predominant housing unit. Cofunded by the National Endowment for the Humanities, the Maryland Committee, and numerous state corporations and foundations, the exhibition is on view at the Peale, 225 Holliday St., Baltimore, from 10 a.m. to 5 p.m. Tuesday through Friday, and 12 noon to 5 p.m. Saturday and Sunday. For more information, call Deborah Gramkow at (301) 396-3523.

22 True Heart Susie (1919); Betty Boop's Rise to Fame (1934); Betty Boop for President (1932) (film screenings and discussion)

The enduring innocence of Lillian Gish and pert naiveté of cartoon character Betty Boop are but two *Images of Women in Film* analyzed by historian Dr. Patricia Montley of Towson State University, author of *The Syllabus Sourcebook on Media and Women*. The screenings begin at 7 p.m. in the Langsdale Auditorium of the University of Baltimore. For more information, call Dr. Minna Daskow at (301) 659-3291.

OCTOBER

9 Then and Now—Cecil County and the Industrial Age (exhibition opening)

Vintage cyanotype and silver print photographs recreate life in Cecil County from the turn of the century through World War II. Drawn from local collections, these powerful photographs evoke a vanished America. Opening at 6:30 p.m. at Cecil Community College, 1000 North East Road, North East, Md., the exhibition will be illuminated by a panel discussion. Participants include Tom Beck, Curator of the University of Maryland, Baltimore County, Photography Collection; David Lewis, Chairman of the Sociology Department, the University of Maryland, Baltimore County; and Ed Orser, Chairman of the American Studies Department, the University of Maryland, Baltimore County. For more information, call Kristi Eisenberg at (301) 287-6060.

Proposal Deadlines

Final drafts of grant applications must be submitted to the Maryland Committee for the Humanities by the following deadlines in order to receive consideration. Should you wish to submit a first draft for preliminary review by a staff member, do so no later than 30 days before the final deadline! To request a grant application, please call our administrative officer, Elinor Sklar, at (301) 837-1939. Please remember that application to our Committee does not preclude application to the Maryland Arts Council (301) 685-6740, or to the National Endowment for the Humanities.

Program	Deadline	To Be Considered at Meeting of:
All Public Program Proposals	June 30, 1981 September 3, 1981	September 19, 1981 November 14, 1981
All Media Proposals	November 30, 1981	March 27, 1982

PROJECTS FUNDED

*Projects Funded by the
Maryland Committee
April 1, 1981-July 1, 1981*

*A man's shoulder cape sewn ca.
1920-40 by Peepina, Totikampu.
From "Afro-American Arts of the
Suriname Rain Forest", courtesy of
the Walters Art Gallery.*

Application Number	Project
456	"Afro-American Arts of the Suriname Rain Forest" (exhibition and public programs) <i>Recipient:</i> The Walters Art Gallery <i>Amount:</i> \$9,525
470	"The Work of Romare Bearden" (exhibition and public programs) <i>Recipient:</i> The Baltimore Museum of Art <i>Amount:</i> \$1,200

Minigrants, Planning Grants, Etc.

80-E	"Neighborhood" (exhibition) <i>Recipient:</i> Waverly Improvement Association <i>Amount:</i> \$300
81-E	"Issues in Latin-American Cinema" (film series) <i>Recipient:</i> The University of Maryland, College Park <i>Amount:</i> \$525

Application Number	Project
82-E	"The World of Daniel Clocker-A 17th-Century Success Story" (living history) <i>Recipient:</i> St. Mary's City Festival of the Arts and Humanities <i>Amount:</i> \$1,117
88-E	"75 Historic Years" (slide/tape presentation) <i>Recipient:</i> The Greek Orthodox Cathedral of the Annunciation <i>Amount:</i> \$750
89-E	"The Seasons of a Woman's Life" (conference) <i>Recipient:</i> Goucher College <i>Amount:</i> \$500
90-E	"East of the Danube" (lecture series) <i>Recipient:</i> Festival Chamber Players <i>Amount:</i> \$400
95-E	"Snowdonia" (lecture and panel discussion) <i>Recipient:</i> Welsh Studies Institute <i>Amount:</i> \$200



COUPONS

Request for Information

I would like more information regarding the Maryland Committee and its programs.

Please send me a grant application! _____

Please place my name on your mailing list! _____

I wish to receive a *free* subscription to your newsletter! _____

(Check appropriate line.)

NAME _____

STREET _____

CITY _____

STATE _____

ZIP CODE _____

Return to: Dr. Judith O'Sullivan, Executive Director
The Maryland Committee for the Humanities
330 N. Charles Street, Suite 306
Baltimore, MD 21201

Financial Donation

The Maryland Committee for the Humanities is a private, nonprofit, tax-exempt organization, empowered to accept corporate and individual donations for the purposes of humanities program development and project support. Should you wish to make a tax-deductible donation, fill out this coupon and return to:

Dr. Judith O'Sullivan, Executive Director
The Maryland Committee for the Humanities
330 N. Charles Street, Suite 306
Baltimore, Maryland 21201

Yes! I wish to contribute to the support of the Maryland Committee and its programs; enclosed please find my donation!

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From "Neighborhood: A State of Mind" photographed by Joan Netherwood.

Maryland
HUMANITIES

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Maryland

HUMANITIES

The humanities include but are not limited to: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. These disciplines help us to know ourselves and to know what it is to be human. To public programs in these areas we pledge our support. The Maryland Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

The Art of Appalachia

The Carrara Connection

Suriname in Baltimore



From the Director's Desk



Dear Friend,

As our fiscal year draws to a close, I am delighted to report that the humanities are alive and well in the state of Maryland. From October 1, 1980 to September 1, 1981, the Maryland Committee for the Humanities awarded 97 grants celebrating the richness and variety of our state's historic heritage. Fulfilling our goals of broadening the general public's understanding and appreciation of the humanities and their application to the current conditions of national life; promoting a mutually beneficial dialogue between humanities scholars and the out-of-school public; and strengthening the ties between academy and community, the Committee awarded \$276,858. The highest grant was a Federal matching award of \$30,000; the lowest, an outright grant of \$50; the average, \$2,854. During the same period, the Committee received \$100,000 from corporations, foundations, and individuals for program support and regrant purposes.

Grant recipients included Morgan State University, which received \$3,769 for the first national symposium on *The Life and Times of Zora Neale Hurston (1901-1959)*, the great black authoress and anthropologist, herself a Morgan graduate; The Baltimore Hebrew College, which received \$7,500 for *The Frontier of Life—Genetic Engineering*, a two-day conference of humanities scholars, scientists, and legislators examining the implications of the U. S. Supreme Court's decision to permit the patenting of new life forms; The Walters Art Gallery, which received \$9,525 for *Afro-American Arts of the Suriname Rain Forest*, public programs surrounding the National Endowment for the Humanities-funded exhibition of artifacts of the Suriname "Maroons," the free black Guyana community established in the 17th century by slaves fleeing Colonial plantations; The Maryland Historical Society, which received \$983 for *Native American Studies in Maryland*, a

one-day conference of archaeologists and historians, with workshops chaired by representatives of the Piscataway and Lumbee tribes; and The Calvert Marine Museum, which received \$6,700 for *1814! War on the Patuxent*, a traveling exhibition based on recent underwater archaeological discoveries, commemorating the largest naval engagement to take place in Maryland's waters.

Transcending geographic limitations, projects first funded by the Committee continue to achieve national recognition. Chief among them is *Baltimore Voices*. The recipient of a 1978 Maryland Committee grant of \$6,100, the Baltimore Neighborhood Heritage Project of The University of Baltimore compiled an oral history archive of *Baltimore Voices*, documenting the experiences of the City's myriad and unmeltable ethnic groups. After completing the oral histories, however, the project director was not content merely to consign them to an archive; such was their quality that these voices demanded to be heard by a larger audience than that of the individual researcher. Accordingly, the Baltimore Neighborhood Heritage Project applied to the Special Projects Division of the National Endowment for the Humanities for funds to create a dramatic montage of these oral histories, and a traveling museum of ethnic history containing photographs and memorabilia supplementing the theatre production. \$349,000 was awarded by the National Endowment, and because of it, during the last year *Baltimore Voices* has been heard at over 200 sites, including churches, trade and civic centers, and educational institutions. In April of 1980 *Baltimore Voices* traveled to the Organization of American Historians' meeting in San Francisco, where it received a standing ovation, and in June of 1980 to the National Conference of Mayors in Seattle. In March of 1980 the Maryland Committee hosted its annual evaluation conference, at which *Voices* was performed. Attending were representatives of the Maryland Center for Public Broadcasting, who immediately recognized the production's suitability for national television broadcast. In October of 1980 the Maryland Center for Public Broadcasting received a \$15,000 outright grant and a \$10,000 Federal Matching Award from the Maryland Committee, which—supplemented by a \$17,500 Chairman's Grant from the National Endowment for the Humanities—resulted in the adaptation of the theatre piece for television. Now entitled *The New American Neighborhood Road Show*, *Baltimore Voices* was broadcast as a 90-minute special in May, 1981, by the Maryland Center, and is now being considered for national broadcast by PBS.

During the past year the Committee and its programs have enjoyed unprecedented press coverage; between June 1, 1980 and April 15, 1981, a period of 320 days, 165 articles about projects and members appeared in 48 different publications, ranging from newspaper giants such as *The Washington Post*, *The Baltimore Sun*, and *The Baltimore News American*, to special interest organs including *Washington Jewish Week*, *The Catholic Review*, *The Afro-American*, and *The Labor Herald*. In other words, an article about the Committee and its programs appears every other day somewhere in the nation! Made possible by program development and gifts and matching funds awarded by the National Endowment for the Humanities, the Committee's own quarterly publication, *Maryland Humanities*, has achieved an instate circulation of 11,000, regularly reaching the general public, scholars, and educational institutions in every part of Maryland. Through *Maryland Humanities* vast numbers of state residents, scholars and laymen participate in a network of information, learning of "model projects" and renowned state scholars, and becoming familiar with the wide range of support services offered by the Committee, the National Endowment, and other Federal agencies in a cost-efficient way and on a regular basis.

Already high, attendance at Committee-sponsored events soared during the first seven months of the current grant period. Between October 1, 1980 and May 1, 1981, for example, 45 newly-funded activities took place, attracting an in-person audience of 10,315—an average of 229 individuals per event! In comparison, the 864 activities funded during our previous grant period (October 1, 1978—September 30, 1980) attracted an in-person audience of 7,830, an average of 85 individuals per event. We have experienced, therefore, a 268% increase in attendance during the current grant period.

In the next fiscal year (October 1, 1981 to September 30, 1982), the Committee looks forward to increased cooperation with educational and cultural institutions and civic organizations in all regions of the state; to the continuing generosity of Maryland citizens, corporations, and foundations; and—as we approach our state's 350th birthday—our mutual embarkation on a voyage of rediscovery of Maryland's many treasures.

Sincerely,

Judith O'Sullivan

Dr. Judith O'Sullivan
Executive Director

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Maryland

HUMANITIES

Maryland Humanities is a quarterly publication of the Maryland Committee for the Humanities, a private, nonprofit, tax-exempt organization, the state-based affiliate of the National Endowment for the Humanities. For extra copies or further information, telephone (301) 837-1938, or write:

The Maryland Committee for the Humanities
516 North Charles Street, Suite 304-5
Baltimore, Maryland 21201

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Cover Photo: "Jabot", by Ron Isaacs, acrylic on birch plywood construction, from the exhibit "More than Land or Sky: Art from Appalachia." Courtesy Monique Knowlton Gallery, New York City.

THE MARYLAND COMMITTEE

Who's Who

The Maryland Committee is composed of up to 26 volunteer members, including four gubernatorial appointees, each of whom contributes hundreds of uncompensated hours reading and reviewing proposals; meeting with potential project directors; attending and evaluating funded projects; representing the Committee before community and civic associations; and fundraising.

Drawn equally from academy and community, the members and staff of our private, non-profit organization are:

Chairman:

Dr. John Russell Wood, *Professor of History, The Johns Hopkins University*

Vice-Chairman:

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Mr. Lawrence J. Dark, *Special Assistant to the President, Frostburg State College*

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Ms. Doris McCloskey, *Assistant Editor/Secretary*

Mr. Edward Kappel, *Bookkeeper (part-time)*

Ms. Eleanor Meyer, *Secretary (part-time)*

Rembrandt van Rijn, Abraham and Isaac, 1645, etching, 6 1/4" x 5 1/8", from The Jews in the Age of Rembrandt. Courtesy Pierpont Morgan Library.



Contributions Top \$100,000!

Since October 1, 1980, the Maryland Committee has received private donations of over \$100,000 for project support and program development. The Committee is delighted to publicly acknowledge the generosity of the following individuals, foundations, and corporations.

The Androus Foundation
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The William G. Baker, Jr. Memorial Fund
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Should you or your organization wish to make a tax-deductible contribution to the Committee, please use the convenient coupon on the last page!

(public service announcement)

Good Show!

The Smithsonian Institution Traveling Exhibition Service announces the publication of a new book, entitled *Good Show! A Practical Guide For Temporary Exhibitions*, available by mail-order.

Written and illustrated as a practical guide for the people behind the scenes of every exhibit installation, the 180-page book provides information on every aspect of temporary exhibitions. The 14 chapters discuss such topics as: advance planning; preparation; fabrication; lighting; preparing titles and labels; installation guidelines for handling different types of objects for display, from paintings to rare books; security and evaluation; and planning installations for handicapped access.

"This publication represents the most up-to-date and comprehensive volume yet published on the subject of exhibition design and technical

installation for museums, galleries and related institutions," SITES Director Peggy A. Loar said. "It will undoubtedly serve as a handbook for years to come, and is a good example of the Smithsonian's commitment to both the museum professionals who will use it and the millions of people who will ultimately benefit by the results of its use."

Featured in *Good Show!* are two heavily-illustrated chapters on tools and materials, describing each item of equipment needed to equip a workshop and its specific use related to exhibits work. Also described are materials for building panels, cases, and display systems, simplifying exhibit planning. Also included are sources for information, supplies, and material; a bibliography divided by subject; and a complete index.

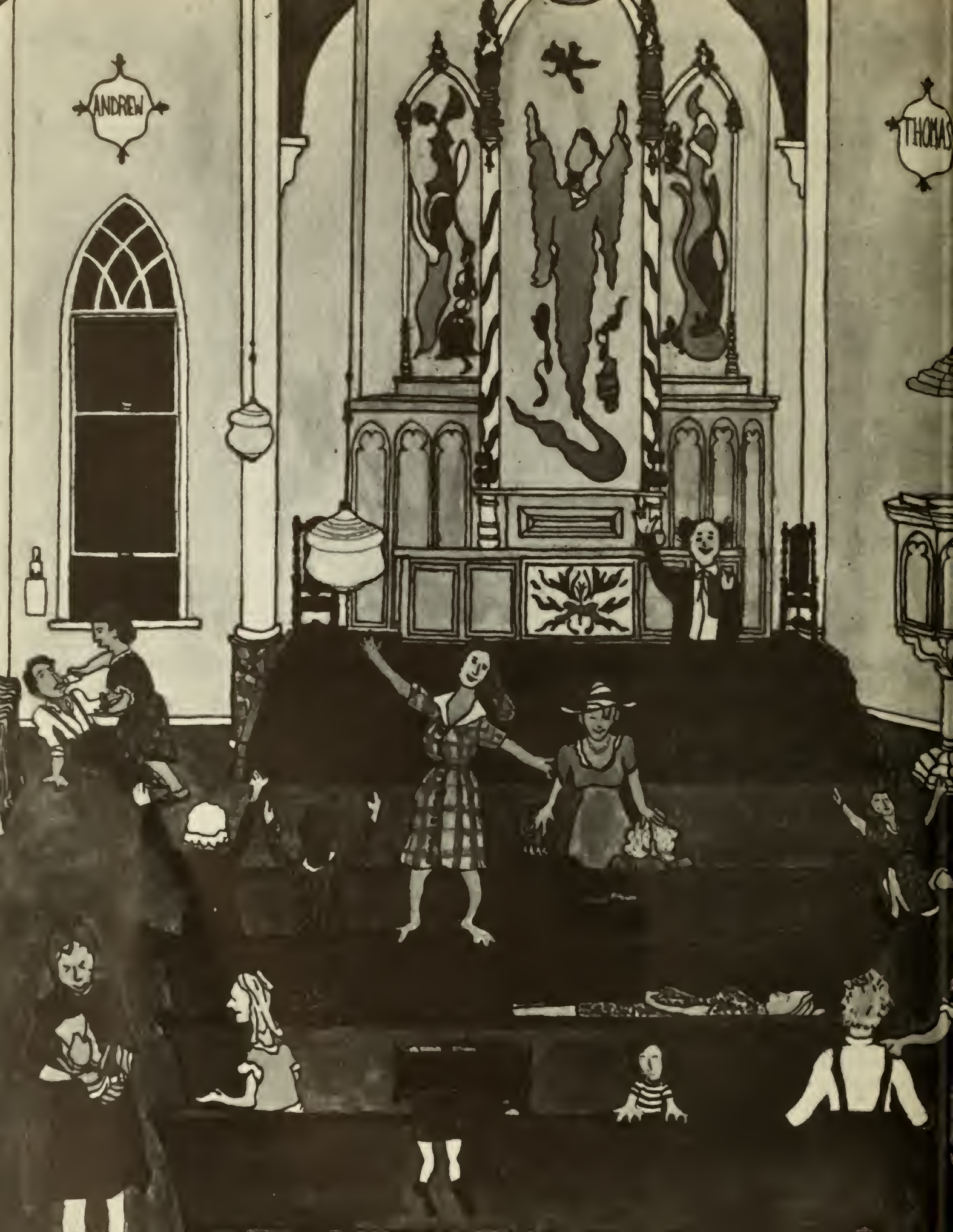
Good Show! was written for SITES by Lothar P. Witteborg, past chairman of the Department of Exhibition and Design at the Field Museum of Natural History in Chicago and former chief of the Department of Art and Exhibition at the American

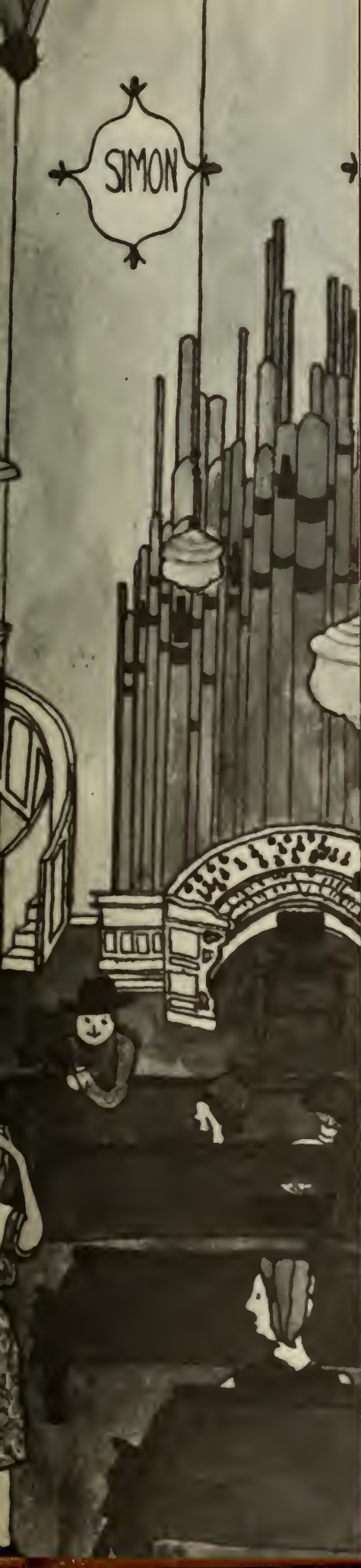
Museum of Natural History in New York City. Witteborg is currently working in Philadelphia as a private consultant in museum planning and communications. The illustrations are by Steven D. Schindler, a book and magazine artist, whose work has been frequently published in *Better Homes and Gardens*.

SITES is a program activity of the Smithsonian Institution; it organizes and circulates exhibitions on art, history, and science to institutions in the United States and abroad.

Good Show! has 180 pages, 160 black-and-white illustrations, is 8½" x 10" in size, and is wire bound. The retail price is \$17.50, plus \$2 per order for postage and handling. Please make checks payable to "Smithsonian Institution" and send them to SITES, P.O. Box 1949, Washington, D.C. 20013. For more information about *Good Show!*, or to request a free catalogue of traveling exhibitions which may be rented from SITES, contact Ms. Andrea Stevens, Publications Coordinator, at (202) 357-3168.

(public service announcement)





by Barbara Shissler Nosanow

More Than Land Or Sky

Art from Appalachia The Making of an Exhibition

Appalachia: land of mists and reverie: of myths, visions, and stories; land of ephemeral, softly vibrating light; of contrasts—panoramic views of sweep and power alternating with sensuous, gentle curves of mountain slopes, vistas contrasting with glades and thickets rich in leaf and flower. Yet, a land and people hard and resilient, formed in adversity, for long years isolated from the mainstream of contemporary life, deeply rooted in custom and in their own sharply defined way of life; a people at once naïve and canny, independent, fiercely individual, suspicious, proud. In what way is their artistic vision affected by the place in which they live? What is its character? Does it reflect their roots, their traditions? Is there indeed in the fine arts of these people a specific sense of place that might emerge beyond the stereotypes of "down-home" crafts perpetuated in time-worn forms?

With the above paragraph I began my catalogue essay for the exhibition, *More than Land or Sky: Art from Appalachia*, an

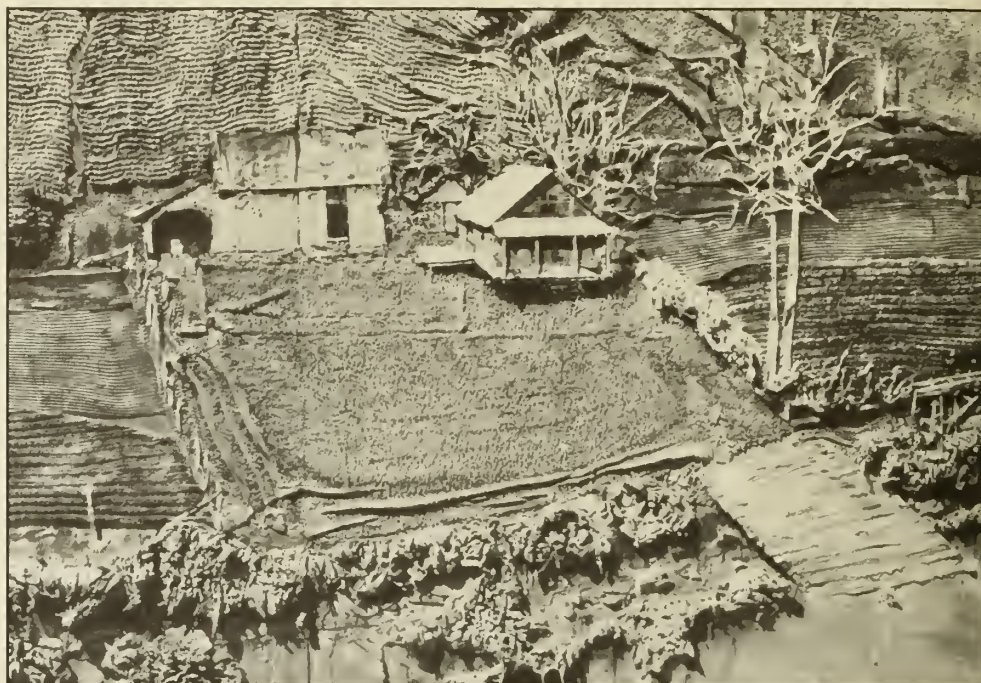
exhibition of contemporary art organized by the Smithsonian Institution's National Museum of American Art. The exhibition will be shown there from October 30, 1981 through January 3, 1982, when it will then begin a 2½-year tour throughout the 13-state Appalachian region. It is a much larger region than is commonly supposed, comprising all of West Virginia and parts of New York, Pennsylvania, Maryland, Virginia, Ohio, Kentucky, North and South Carolina, Georgia, Tennessee, and the northern counties of Alabama and Mississippi. As curator for the exhibition, I traveled thousands of miles throughout this area, examining the art currently being produced, looking at it for quality—always a prime requisite for any Smithsonian exhibition—but also attempting to find answers to the questions listed above, seeking the thread of meaning that would define a theme for the show and give it broader resonance and importance.

This is always a concern in organizing any exhibition that purports to be more than a potpourri of pretty stuff. Fortunately, we had as the head of our museum the late Joshua C. Taylor whose best-known book bears the title *To See Is To Think*. A renowned historian of American art, Taylor, before coming to the Museum of American Art, had been William Rainey Harper Professor of Humanities at the

Revival, by Edward Rogge, mixed media on watercolor paper, 14" x 17½". Courtesy the artist and the Smithsonian Institution.

University of Chicago. His background and predilections thus made him urge his curators always to look for broader meanings, to examine context as well as style, and to analyze material as a preparation for a larger synthesis. Thus encouraged, I began my travels. I already had in mind my questions, which were of a humanities persuasion. If the art I found seemed to offer answers to these, I would have an exhibition of unusual dimensions and uncommon interest. Moreover, the theme would be broad enough to allow the inclusion of the work of a multiplicity of artists, from the highly trained, to those whose work might be classified as visually more "naive," the natural outgrowth of a strong folk tradition. Should such folk artists emerge, it would be a pleasure to include their work, along with that of their sophisticated confreres, to present as broad and inclusive a picture as possible of the art of the region.

The journey through Appalachia was fascinating. I traveled from the rich carpet of nut brown leaves found in late fall in Mississippi (Faulkner-land) to the snow-bound regions of New York State in the dead of winter, a resplendent countryside with a cold, glimmering, golden sun glinting from the golden domes of churches built several generations back by immigrants from Eastern Europe. At first glance this did seem to indicate great diversity—a largely Scotch-Irish, English population in the southern and middle tier of states; a more polyglot population farther north, drawn to some degree from later waves of immigration to America. Yet, throughout the region one felt the strong pull of some experiences and values held in common: a great sense of pride, of individual self-worth; a strong tolerance for individuality, even eccentricity, cherished and nurtured by this society; and a pervasive sense of rural, small-town values untouched by time, despite many evidences of the modern, contemporary world brought to a remote area by radio, television, advertising, and Highway 81—the interstate run-



A.T.V.A. Commonplace (detail front view), by Lowell Hayes, mixed fabrics and paints on binged hollow-core birch doors, 80" x 108" x 3". Courtesy the artist and the Smithsonian Institution.

Holstein Drinking, by Eduard Kellogg, oil on canvas, 72" x 48". Courtesy the artist and the Smithsonian Institution.



Small Icarus, by Victor Colby, painted, carved wood, 37" x 12" x 15". Courtesy the artist and the Smithsonian Institute. Photo: Walter Rosenblum.

ning north and south along the chain of mountains, providing one thread that helps knit the region together.

As work on the exhibition progressed, each of the artists selected for inclusion in the show was invited to provide a personal statement for the exhibition catalogue on what living in Appalachia had meant to him and how it had affected his art. Lowell Hayes of Boone, North Carolina, among many others, provided an eloquent statement and, in his case, one which addressed the issue of quickly changing times and the conflicts inherent in the confrontation of two very different cultures. He spoke of the spiritual journey made, in effect, by many artists in the exhibition, a voyage to contemporary, urban America, and then, the return home again:

The opening shot of World War II . . . blew away a whole culture right here in my own hills, in my own lifetime. Consequently much of my growing up . . . was occupied with acculturation. Like an immigrant I had to be naturalized in order to find a place in the new culture, with the difference that I did not immigrate; the new culture, rather, came to my homeland. . . . My parents prospered as enthusiastic participants in this exciting new (to them) culture of Progress . . . I was the first from either side of my family to go to college. I traveled, went to the seminary (Divinity School of the University of Chicago), gorged myself to the point of overindulgence at the world's cultural banquet. I was a social activist, an anti-architect, a schoolteacher, a minister, a creator of institutions, a corporation president. Like any other hillbilly in Chicago or Pittsburgh, I was there because what I thought I wanted could not be found at home. Like any other hillbilly who comes home, I found eventually that what I wanted was what I could find at home. Out of what I find here I make expressions of what I find here.

Hayes' work selected for the exhibition is a large, three-panel room-hanging made of a collage of mixed fabrics and paints. With both a front and back side it is made to be suspended from the ceiling in the middle of a room. One side shows his birth-place—the mountain farmhouse of his grandfather—as it appeared in the 1930s. The other side offers us the appearance of the same site, the farm completely flooded out and covered by

Watauga Lake, a T.V.A. enterprise. The work bears the ironic title, *A T.V.A.*

Commonplace. In his statement Hayes reminisces about his grandmother and the time he spent in her attic as a child rummaging through her bags of quilting scraps. Her influence is still seen in his work made of collages of fabric scraps garnered from every conceivable source and metamorphosed by his imagination into a distillation of his memories of 50 years ago.

Hayes' collages, however, are not his only creation. Perhaps an even more personal one is his mountainside house, a home hand-built by him from wood and rocks which were readily at hand on his land. Constructed around a central hexagonal core, the house spins upward around a spiral staircase reaching higher and higher up the mountainside like some strange adult treehouse. Rooms branch out at various angles wherever they are needed: first a bedroom for his children, with beds suspended from the ceiling, and a great arching forest tree, made of collage by Hayes, which spreads its branches across the ceiling "sky"; then a bedroom for Hayes and his wife with a transparent window wall giving the appearance of the room jutting out into space to bring one into closer proximity to a mountain cascade and a double row of great, towering, wild, white rhododendron; then, finally, in the topmost eyrie is nestled Hayes' studio, filled with airy light and bag upon bag of scraps—the detritus of our civilization from which he makes his works of art. Thus, as Hayes says, "The leftovers of our wasteful society are resources for shaping my offertories and the basics of a living: food, shelter, aesthetics. . . . Here in my hills I also find a free, happy community of poets, artists, scholars, homesteaders, aesthetes, clowns, shamans; spiritual, principled, generous, sophisticated, loving people."

The generosity of the community was apparent when I visited Boone in early February after the snow was deep in this mountain region. I had to drive roughly a hundred miles from Winston-Salem to get there, some of the distance over mountain roads, with the clouds of a pending snowstorm looming in the distance. That morning, before leaving Winston-Salem, a faint heart had tempted me to back out of my appointment, but the genuine distress at the other end of the telephone when I

broached this topic had made me persevere. The artists in the area had been aware of the possibility of this show for 18 months or more and had been waiting for me to come to examine their work at firsthand for what seemed a very long time. How could I let a faint heart and potential snow stand in my way? I forced myself to be intrepid and, feeling like a latter-day Pony Express (through snow and sleet and ice your Smithsonian Institution comes to you!), I forged ahead. At Boone I was transferred to a truck with four-wheel drive and driven straight up the mountainside via dirt roads to the home of Lowell Hayes where 20 to 30 artists from the region and their wives welcomed me. Homemade split-pea soup, vegetable soup, homemade pickles and relishes, homemade breads and cornbread, homemade pies—a regional feast—were presented to me with warm and loving generosity.

Lowell Hayes and the group of artists at Boone had heard about our exhibition through the press release issued by the Smithsonian Institution and the Appalachian Regional Commission which provided a generous grant to help fund the exhibition and its tour. Prior to my travels throughout the area, Ann Bray, then of the Appalachian Regional Commission, had traveled extensively in the area doing much spadework and gathering the names of artists well-respected in the region. Our press release, picked up by many newspapers in Appalachia, resulted in preliminary stories about the show and invited interested artists to submit slides for review. Thus, by June, 1980, we had more than 4,000 entries to sift, tabulate, and consider. These were an aid in the work of preliminary selection, but slides can be notoriously misleading, sometimes enhancing the appearance of a work, more often showing it to great disadvantage. Thus, the examination of the slides was only the beginning of our work. Subsequently, museums and art centers strategically placed in the region were approached and asked if they would serve as "collection centers" for us where we could view the work of those artists who looked promising. Once at the collection centers our work was increased. We spoke and talked individually with as many artists as possible as well as with friends and families of artists, with art museum directors and curators, with the faculty of



*Centaur, by Charles Eldred,
iron, 7" x 7" x 2". Courtesy
Jewell and Robert
Hoogstoel, Toledo, Ohio.*



Near Salem, by
Victor Huggins,
acrylic on canvas,
61" x 49". Courtesy
the Roanoke (VA)
Museum of Fine Arts.

the art departments of local colleges and universities, with journalists, and interested bystanders. The information that came to us by word-of-mouth was frequently the best and most rewarding. Given "leads" by these means, our sojourns in various areas sometimes lengthened. Working in this manner, we were probably able to view the work of most of the established artists in the region and sometimes were able to see that of a number of undiscovered talents. Some of our most delightful discoveries, however, came to us by other means.

I cannot resist the story of our painter from Kilmichael, Mississippi, Edward Rogge, whom we came to refer to as our "Oatmeal Box Artist." One day in 1979, soon after I came to work at the NMAA, the director of our museum received a delightful work done in tempera on paper rolled up in a large, empty Quaker Oats box. The letter accompanying the work, written in a careful hand on schoolroom, ruled paper stated that the author had painted over a relatively long period but had never attempted to seek professional advice. That summer a college student selling encyclopedias had passed through Kilmichael and had advised the artist to

get an opinion on his work. He had, therefore, forwarded his package to the "director" of the Smithsonian. The work eventually ended up in our museum. Joshua Taylor, our late director, was charmed and not a little bit impressed. He turned the work by Rogge over to me, and I wrote the artist a polite note, saying we would like to keep the painting on temporary loan for inspection. I invited him to let us know if he continued to produce other interesting work. Since then, approximately every month or so, we have received other works by Rogge, each rolled up in a large Quaker Oats box. Each is accompanied by a letter carefully naming and describing the people in the paintings, their personalities, their life stories, their interactions, and sometimes their tragedies. Take the painting entitled *Revival*. Concerning the people in the painting Rogge writes: *This scene is a Revival held at the Mt. Hebron Church of God. Generally speaking, the congregation is composed mainly of Holy Rollers and True Lighters, with a few strays and a Nazarene or two thrown in for good measure. Grover Shayse, Claire and Holly Goodin, Nightmare Alice Rainey, Tinker and*

Tied-Eye Bright, as well as Pancake and Buttermilk, are in attendance to receive the "word" of salvation.

The Reverend is admonishing the lost souls to repent. The "flock" is also being tended by Florence Hosapple, a faith healer, good at the "laying of hands." Sister Hosapple was also adept at "cures", stating more than once that she had felt that she had the power of healing in her hands.

The Preacher professed, oftentimes, to having "saved a lot of them." He supposedly saved a roomful of folks once in the upper story of a house in Maysfield, Kentucky during a time of high water—one early spring.

Prior to his conversion, the Reverend peddled pearl necklaces door-to-door. He is said to have ridden out of town beneath a boxcar, the wolves yapping at his heels, during one point in his illustrious career. It seems that the townspeople became angered upon discovering that the "pearls" were made of glass. (The preacher remarked once that he had crossed the United States twenty times in a Model T. He was known also, once, to have been apprehended by a local constable for pushing bogus railroad stock—for a non-existent railroad. Then there was the fight he had with Jack Dempsey in Salt Lake City over a gypsy dancing girl, back there aways.)

Martin Mosteller got saved once a year—drunk once a year. He said that each of them did him a "hell of a lot of good."

Several of Rogge's works will be included in the exhibition. Rogge says that they are all painted from memory and indeed they seem to be. Although Rogge himself is not uneducated, his work is that of the untrained folk painter, one who to us seems genuinely "naive" in his approach to the visual arts.

We proudly include Rogge's work and that of other untrained painters in our exhibition along with that of such high-powered, sophisticated artists as Steven Barbash or Angelo Ippolito. As their names suggest, they come from the ethnically more diverse region of northern Appalachia. Barbash holds an MFA from Yale and studied there with Albers; Ippolito has exhibited in prestigious shows both at home and abroad. Yet, both live in and have spent long years in Appalachia. Bit by bit the influence of the

region has entered their blood: its sights, textures, light, and spatial configurations have become their concerns. Well-versed in the recent history of American art and in the art of the past, they nonetheless have pursued their own strands of thought and experience. Rising every morning to look out one's studio window at the mountains must be a very different experience from alighting out of bed in a New York City loft. The winds of different imagery, of a different experience, must sweep through the studios of these Appalachian artists. And, so, a different art has emerged—one not united so much by style or formal configurations as by a common sentiment, feeling, and content—an old fashioned concept which kept cropping up again and again in conversation as we talked with these men and women about their work. While many of them have trained at prestigious art schools throughout America, for one reason or another many have returned *home* to work where they are surrounded by their native landscape, the tastes, smells, the palpable atmosphere of their home environment. So deeply is this engrained that, as Lester Pross of Berea, Kentucky, says:

Appalachia's rhythms are the subjects and themes of my paintings; I find them not only in my Kentucky pictures, but also in those I painted about New York, Maine, and Japan. The rhythms are, of course, universal. Seeing them so clearly in Twin, Indian Fort, and Bear mountains, and in the fields of my own backyard, allows me to see them also in Bleeker and Speculator and Bigelow mountains and in Momoyama and Hieizan, and Silk Hat Mountain. Kentucky's horizons go with me. I see them from a distance, with a horizon view, rather than intimately and from the valleys. I like the larger view, the sense of the variety and order of forms and rhythms, the boldness and subtleties and colors, the large shapes and flattened spaces. I enjoy the changes brought by the weather, the hours, and the seasons, I live in these mountains, and they are my paintings.

From the work of these men and women come strong images of the land, strong images of the people, their lives, their occupations, and preoccupations, and works, which reflect their concern with reverie, with private vision, with myth, folklore, and totem, with roots and

traditions and the constant struggle to maintain and renew these while continuing to be part of the contemporary world. Their works, so full of artistic vitality, of quiet individuality and dignity, merit our attention as do their lives and life-styles. Thus, while the exhibition is in Washington it will be accompanied by a series of programs—humanistic in their concerns and orientation—which will help provide an historical and cultural context for the art on view.

We hope readers of this article will join us this fall for *Appalachian Voices*—a panel discussion of the varying life-styles of selected Appalachian artists; for *Appalachian Visionaries*, a presentation by Rev. Howard Finster, a banjo-picking, hell-fire and brimstone preacher, an Appalachian artist who will be accompanied in conversation and in concert by two other Georgia artists; for bluegrass concerts, dulcimer recitals, and quiet presentations by Appalachian poets and storytellers, as well as for other programs too numerous to mention. The Education Department of the National Museum of American Art will be glad to provide information on all of these activities. The exhibition, we believe, will speak for itself. We look forward to seeing you at our museum in Washington this fall, or later when the exhibition will be on tour and will visit Maryland's own Washington County Art Museum at Hagerstown. For Further information, call (202) 357-3095.

FROM THE COMMITTEE

Barbara Shissler Nisanow is Curator of Education of the Smithsonian Institution National Museum of American Art and director of the exhibition, *More than Land or Sky: Art from Appalachia*. Born and raised near the Appalachian region in Roanoke, Virginia, she is a graduate of Smith College and holds graduate degrees in Aesthetics and Art History from Case Western University and has done additional graduate work in Art History at the University of Minnesota. She has been on the staff of The Cleveland Museum of Art, The Minneapolis Institute of Arts, and was Director of The University of Minnesota Gallery. Other exhibitions which she has organized include *The Art and Mind of Victorian England* (1974), *A Bicentennial Exhibition of Minnesota Art and Architecture* (1976), and *The Art of Russia: 1800-1850* (1978)—a major loan exhibition from the museums of the Soviet Union. Recently she was Co-Curator for the National Museum of American Art's exhibition, *Eisenstaedt: Germany* (1980). In January of 1981 she was elected to the Maryland Committee.

The Carrara Connection

by Regina Soria

Which came first to the United States—the Carrara marble or the marble carver? It is a question which would require a study in depth to be answered. It was asked on February 14, 1981, at the fifth symposium of *The Minds and Hands of the Italian Americans in Maryland*, a series of conferences funded by The Maryland Committee for the Humanities to explore the many activities of the Italian Americans in such fields as politics, professions, crafts, food, and the arts. This series began on October 19, 1980, with a survey of the role of the Italian Americans in the Port of Baltimore and ended on May 10, 1981, with a symposium on Rosa Ponselle. Every conference was illustrated with slides, and tape-recorded and videotaped for the benefit of future researchers.

I am grateful for having had the opportunity to prepare this project. I was born and educated in Rome, Italy, and came to Baltimore with my husband, Dino, in 1940 and started teaching at the College of Notre Dame of Maryland in 1942. From the very beginning I was encouraged by the Dean, Sister Dominic Ramacciotti, herself an Italian American, to foster the study of the Italian language and culture for the students of Italian origin. Together with the late Dr. Harry Bard we took part in a unique workshop, presenting to Baltimore teachers various ethnic experiences. Also, in my many years of teaching at the College of Notre Dame I was interested in the interrelation between Italian and American culture, directing my attention specifically to the Italian artists who emigrated to the United States of America.

Much information came out of the research for the preparation of the fifth symposium. So—which came first to America, Carrara marble or Carrara marble workers? In trying to answer this question we found examples of Carrara marble floors as early as c.1770 in the Maryland Inn in Annapolis. It became evident that ever since the early days of the Republic, trade with such ports as Leghorn and Forte dei Marmi and Baltimore was



Lucca Image Makers selling their wares in the United States. Courtesy Dr. Regina Soria.

flourishing. Benjamin Franklin, when Ambassador to France, encouraged Leghorn skippers to run the British blockade, more than one ship being wrecked in the Chesapeake Bay as a result. We find that there is a letter to Benjamin Franklin from a prominent owner of a Carrara marble quarry, Antonio del Medico, proposing the services of one of his brothers, a sculptor, to do portrait busts of Franklin and other noted Americans. A bust of Franklin was indeed done in 1792 by A. Lazzarini of Carrara.

The same spirit of initiative on the part of Carrara marble workers prompted them to load marble blocks as ballast on Baltimore-bound ships, to be sold on arrival. It was a kind of competition hard to beat, and when the construction of the Capitol was started by Benjamin Latrobe, eager as he was to use Maryland and Virginia marble, he quickly found that it was much less expensive to use precut marble, as well as columns and other oma-

mentation sent directly from Carrara, along with Carrara sculptors and stone carvers, many of whom trained at the Carrara Academy, founded in 1769.

The Carrara people are considered indefatigable workers and superb experts in marble. As a noted nineteenth-century scientist pointed out, "One can say that the Carrara people can 'smell' marble by instinct, far better than the mineralogists or the stone experts. In all Europe there does not exist anybody better than the Carrara workman who knows how to handle marble. Used since birth to see nothing but marble and to appreciate nothing but marble, the Carrara workman acquires a wonderful experience."¹

The fortunes of the Italian stone carvers in Maryland are reflected in the progress of the stone companies. The oldest of these is the Hilgartner Natural Stone Company, Inc., founded in 1863 by a German, Ludwig Hilgartner. Ever since its inception, the Company employed Italian stone carvers almost exclusively to work on the marble blocks imported from Carrara. It is said that in its yard for many years there flourished a fig tree, the seed of which had probably come from Carrara along with the marble.

Another stone company is that of Mullan Harrison & Company, whose work was done almost exclusively by Italians. Mr. William Harrison came to our symposium to tell about a small colony of Italians who lived in what was called Little Hamburg Street, a very narrow street off Hamburg Street. Most of these Italians were from Carrara and they went where the work was, as did the most gifted of them, Almo Bazzani, who came from Paris. He established himself in Baltimore around 1910. We can see that he did remarkable work for the sculptors of Baltimore, for instance *Freedom of Conscience* for Hans Schuler in St. Mary's City in Maryland, a gigantic Christ set into the stone facade of St. Paul's Lutheran Church, as well as many others.



*John Giannetti at work in Brentwood, Md.
Courtesy J. Brough Schamp.*

*Right, Vincent Palumbo carving The Creation.
Courtesy J. Brough Schamp.*

Another stone carver who worked for Hilgartner for many years was Pietro Ferranini. He, too, arrived in the United States in 1910 and was from Carrara, as was his wife, whose father was a foreman in the marble quarry in Carrara.

Italian stone carvers not only worked for Maryland companies, but because of the proximity to Washington they found themselves in the unique position of working in the United States' capital.

We established that the first sculptors to be called by President Jefferson to work on the Capitol in 1805 were Giuseppe Franzoni and Giovanni Andrei from the Carrara Academy. This same proximity of Maryland to Washington offered a rare opportunity for Maryland to enjoy the services of the sculptors who were called to work in the nation's capital. The shaping hand of these Italian sculptors can be seen in Baltimore's earliest monuments—the George Washington Monument, the Battle Monument, and many others.

From the early sculptors to our times there is no break in the continuity. Thanks to President Jefferson's passion for the neoclassic style, the work begun on the Capitol at the begin-



ning of the nineteenth century still goes on to-day, and today, as then, it is done by Italian workers.

Among these are the Palumbos. Vincent Palumbo, the present stone carver at the National Cathedral in Washington, comes from a long line of stone carvers and sculptors, five generations of them. They came from Molfetta in the southeastern part of Italy where a magnificent medieval cathedral still stands, and from that region in the Middle Ages came northward the sculptors whose works can still be seen in the cathedrals of Pisa and Siena.

Vincent's father, Paolo, born in Zara in 1905, came to the United States in 1953 and died in Washington in 1966. Vincent, born in Molfetta in 1936, joined his father in Washington in 1961. Vincent is careful to point out that while he is a stone carver, his father, Paolo, was

a sculptor. As the sculptor, Henry Berge, told us in the course of our symposium, a sculptor can also be a stone carver, but a stone carver is unwilling to consider himself a sculptor. Thus Vincent, who studied sculpture at the Corcoran Art Gallery for a couple of years, does not consider himself a master in modeling as was his father. While a sculptor can alter his clay model, a stone carver puts all his reputation on the line and is not allowed any mistakes after starting on a piece of stone. When Brough Schamp, our photographer, and I went to the National Cathedral to prepare for the symposium, Brough took pictures of the entire process. We were especially interested in the decoration in what will be the main front of the Cathedral (now the west front) and the gigantic bas-relief of the *Creation*, with plaster model by the sculptor, Richard Hart, and the



Stone carvers Roger Morigi, Vincent Palumbo, Jack Fanfani, and Constantine Safferles at the National Cathedral in Washington, D.C. Courtesy Vincent Palumbo.

translation in stone by Palumbo. In the course of our research we were able to see some of the medallions by Paolo Palumbo and also keystones and rosettes by Vincent Palumbo.

It became apparent that due to the decision of Thomas Jefferson to have a neoclassical Capital City of the United States and a neoclassical Capitol, work for sculptors and stone carvers in the traditional manner would never be lacking. The statues done by Capellano and Persico, early Italian sculptors, are now being restored and replicas of them are carved and duplicated today, and a great many of the restorers are Italians: Palumbo, Bramanti, Edward Ratti, Roger Morigi, and others. It seems as if their work will never end, and it is interesting to note the Capitol decorations are the work of both Italian sculptors and American sculptors who trained in Italy. Just as the majority of the Italian sculptors either came from Carrara or worked there, so a Carrara stop was a must for the early American sculptors, such as Horatio Greenough, Thomas Crawford, William Rinehart, all the way up to Augustus Saint Gaudens and modern masters. It is Paulanship, who trained as a Prix de Rome in the early part of the century and again in Rome several times afterwards, who was the supervisor of the dismantling and reconstruction of the central front of the Capitol between 1958 and 1961. Today in Pietrasanta, a small town adjacent to Carrara, a number of sculptors from all parts of the world go to do their work, enjoying the right atmosphere and utilizing the right type of assistants.

Among those who worked with Paul Man-ship was George Giannetti, and that name, suggested to me by Henry Berge, led me to another fascinating discovery, the Giannetti Studio in Brentwood, Maryland, where all

kinds of plaster decorations are executed, including decorations of the Capitol and mansions such as the Calvert Mansion in Riverdale.

The Giannettis do not come from Carrara but from a nearby city, Lucca. Both Carrara and Lucca are known through history for their democracy and independence.

George Giannetti, who died at the beginning of 1981, was a fascinating success story. His background was that of a *figurinaio*, known in this country as an image maker. It seems that way back before the Renaissance, in Lucca and the small towns surrounding it, people began to make plaster figurines, first of Nativity scenes, and then of saints and famous persons, made from molds and painted in bright colors. It is a minor art form which, however, is connected only with Lucca and became through the ages an extremely prosperous undertaking, with *figurinaio*, or *figuristi*, or image makers, first traveling all through Europe and then coming to the United States in the early part of the nineteenth century. There is a running joke in Lucca that when Columbus arrived at the shores of America, he was greeted by the Lucca *figurinaio*, who tried to sell him a portrait bust of himself.

George Giannetti came to America at the age of fourteen. After working some years as a *figurinaio* in Brooklyn, he had an opportunity to display his skill in plaster ornaments at the Philadelphia Sesquicentennial Fair in 1926. At that time his ornamentation work came to the attention of Mr. Ludwig of the Lombard & Ludwig firm of Washington, D.C. So successful was the relationship between them that at the death of Mr. Ludwig, Giannetti was left with the business, which he set up in his garage in Mt. Rainier. Later he established the Giannetti Studio in Brentwood, Maryland, which is now owned by his sons, Robert L. and John A.

Mr. Giannetti received outstanding awards for his work on the restoration of many build-

ings in the Washington area. He also modeled and cast in bronze what is said to be the largest Federal eagle displayed in the United States. That eagle is in the lobby of the Federal Deposit Insurance Corporation on 17th Street in northwest Washington. (Incidentally, the first American eagle was done by the sculptor, Giuseppe Franzoni, when he arrived in 1806. He had a little trouble, though, because he was not acquainted with the American bald eagle and the painter, Charles Willson Peale of Philadelphia, had to do a sketch for him.)

The presence of a great number of Italian sculptors in America in the last 200 years has still to be studied in depth. Of them it can be said what Fiorello La Guardia wrote regarding his friend, the sculptor Attilio Piccirilli: "He reminds me of a well cultivated, perfect, sweet, California orange. It is so typically American ... only the seed came from Italy."

MARYLAND HUMANISTS

Professor Emeritus at the College of Notre Dame of Maryland, Regina Soria received her doctorate in Literature at the University of Rome. Among Dr. Soria's many publications are: *Elibu Vedder, American Visionary Artist in Rome, 1838-1923* (Cranberry, N.J.: Fairleigh Dickinson University Press, 1970); *Perceptions and Evocations: The Art of Elibu Vedder* (Washington, D.C.: The Smithsonian Institution Press, 1979); and the forthcoming *Dictionary of 19th-Century American Artists in Italy, 1760-1914* (New Brunswick, N.J.: Fairleigh Dickinson University Press, 1981). Dr. Soria has directed two Committee-funded projects—a symposium on *The Marble Door—The Italian Immigrant Artist's Experience*, and a year-long colloquium on *The Minds and Hands of Italian Americans*, a fruit of which is this paper.

¹Stoppani, *il bel Paese*, Milan: 1890.

SURINAME IN BALTIMORE

by Patricia Hunt

PROJECT UPDATE

It was a feat of extraordinary imagination, daring, versatility, and will. Slaves, kidnapped Africans of various tribes, chose to live in a rain forest rather than on plantations in seventeenth-century, northeast South America. Out of the forest and a melding of African traditions, they created a society strong enough to withstand a harsh physical environment and the Dutch colonists who continually waged war against them. In the process, the "Maroons" of Suriname established a culture, replete with artifacts, that was simultaneously functional and artistically accomplished. Everyday utensils, such as spoons, bowls, stools, trays, doors, canoes, food-stirrers, and fans serve as objects and ornaments. The Maroons are exquisite craftsmen, particularly woodcarvers. When modern Americans, the consumers of mass-produced styrofoam and plastics, view the artifacts, they exclaim, "Gee, that belongs in a museum." In fact, they do belong in a museum. In fact, they are in a museum.

The exhibit, "Afro-American Arts of the Suriname Rain Forest," which appeared at the Walters Art Gallery until August 31st, displayed a spectrum of arts created by these runaway slaves and their descendants. The show has already appeared at the U.C.L.A. Wight Art Gallery and the Dallas Museum of Fine Arts. It will open at the American Museum of Natural History in New York on October 20, 1981.

Armed with a grant from the National Endowment for the Humanities, U.C.L.A. invited anthropologists Richard and Sally Price of The Johns Hopkins University to serve as guest curators, selecting artifacts from public and private collections. When the Walters Art Gallery discovered that it would be one of the exhibit sites, it approached the Maryland Committee for a grant to publicize the exhibit and to make available public lectures about Suriname and bus transportation for organizations that wished to attend. The Committee readily approved the proposal. After all, why throw a party if nobody comes?

And the people came. They came from Princess Anne (University of Maryland, Eastern Shore) and Bel Air (Harford County Health

Department) and Bowie (Bowie State College) and Landover (United Communities Against Poverty). They included: the Dalsheimer Senior Adult Class of the Jewish Community Center (of Baltimore County), the Mt. Zion Youth Ministries, V.T. Williams Day Care Center, Spring Grove Hospital, and a host of schools and recreation centers.

There is no doubt in anyone's mind that this exhibit was a miracle of administrative coordination. When one considers all the mailmen, secretaries, insurance agents, truckers, bus drivers, curators, grants administrators, scholars, newspapers reporters, and guards who could have botched it—but didn't—one is dumbfounded. Indeed, some feared that our extreme good luck would make the show "too" successful and breed that peculiar North American aberration, the rip-off fad. After having been exposed to the King Tut T-shirt, we didn't want to see imitation Suriname shoulder capes walking along Howard Street. Our continuing good fortune spared us even this dementia.

There are stories within stories in this saga, but the one most worth remembering is that for a few brief months the people of Maryland saw the people of Suriname, an adaptive, resilient people, who, after seizing control of their lives, have gained jurisdiction over their land. Perhaps that is the only story worth telling and teaching.



Saramaka interior door, carved c. 1930 by Heintje Schmidt, Ganzee, from the exhibition "Afro-American Arts from the Suriname Rain Forest." Courtesy Surinaams Museum, Paramaribo, and The Walters Art Gallery.



Saramaka peanut-grinding board, collected 1966 in Ganiakonde. Courtesy Collection of John C. Walsh, Boston, and The Walters Art Gallery.

Income Tax Check-off for Humanities Proposed!

Senator Charles McC. Mathias, Jr. (R-Md.) has introduced legislation to provide assistance to cultural and educational groups and institutions through Federal income tax returns.

The bill, S. 1035, provides for a voluntary contribution check-off box on Federal income tax returns for the National Endowments for the Arts and Humanities. The contributions would be in addition to, or in lieu

of, part or all of a tax refund.

The endowments would then transfer the contributions to State Arts Agencies and Voluntary Councils for the Humanities. They, in turn, would make grants to institutions, organizations, and artists in both the performing and fine arts, and to community groups engaged in cultural and educational activities. For more information contact John W. Eddinger at (202) 224-4654.

(advertisement)

AN INVITATION!

At last, humanists and all those concerned about the state of the humanities in the United States have their own organization—the American Association for the Advancement of the Humanities.* The Association is a membership organization—the first of its kind—for humanists in every field, in every kind of institution, and in every kind of work.

Membership carries these benefits:

A subscription to *Humanities Report*. Published 12 times a year, *Humanities Report* is the only independent publication devoted exclusively to reportorial coverage of the humanities. *Humanities Report* carries news of fields of inquiry, important projects, and developments concerning such matters as NEH, humanities funding, libraries, museums, publishing, the schools, foreign language instruction, international education, foundations and the corporate world, and community colleges.

Reduced rates to the Association's annual meeting.

Participation in the election of officers, special conferences, and the Association's annual policy questionnaire.

Above all, affiliation with the *only* general membership organization for humanists in the United States.

Membership dues are \$25 per year.

To join, complete this form:

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Mail to: American Association for the Advancement of the Humanities
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(202) 293-5800

*Please note that the American Association for the Advancement of the Humanities is not affiliated with the Maryland Committee for the Humanities.

(advertisement)



Why AAAH?

by James M. Banner, Jr.

Someone who relinquishes the satisfactions and opportunities of a history professorship to found a new organization may no doubt justly be accused—as many of my acquaintances accuse me—of having taken leave of his faculties. Yet it was no harvest moon that induced me to give up my berth at Princeton to found the American Association for the Advancement of the Humanities in 1979. Rather, it was a growing concern for the continuing difficulties of the humanities in the United States and a conviction that it was time to do something new about their problems.

In 1976, humanists were as concerned about the state of the humanities as they are today. Then, too, the direction of the National Endowment was unclear. Private support for the humanities was uncertain. Our libraries faced grave difficulties. Instruction in the humanities in the schools had worsened. And young scholars and teachers often could not find productive work.

It seemed essential, therefore, to inaugurate some fresh initiatives for the humanities and to try to pursue for the humanities some undertakings long enjoyed by people in the arts and sciences. Those of us who founded the Association hoped to create a community of *all* people in the humanities, whatever their field or kind of work. We sought to develop for the humanities a presence at the seat of government and to give the humanities a greater public voice. Above all, we wished to bring into being a collective effort on behalf of the humanities in the United States.

We believed, however, that to do so, people in the humanities needed what they did not yet have: a membership organization

for everyone concerned about strengthening and nourishing the humanities in their many forms. As the Association's initial prospectus stated, "Everything is organized but the humanities. Everyone is organized but humanists."

So, to achieve its diverse ends the Association was incorporated in the autumn of 1977; and, sufficient funds being in hand a year later, it opened its office in Washington in January 1979. Since then, its membership has grown to roughly 3,000 people and its programs have currently expanded.

The Association's most tangible expression, and a chief benefit of membership, has been its monthly news publication, *Humanities Report*. Designed to provide what we have not previously enjoyed—analytical news coverage of the humanities—*Humanities Report* has carried articles on a wide range of subjects such as the state-based humanities committees, corporate hiring of humanists, fields of scholarship (for example, semiotics and political theory), the Endowment's current funding crisis, teaching philosophy to children, and the humanities in the schools. No other publication conveys, as does *Humanities Report*, regular, authoritative, independent news reportage of the humanities.

In addition, the Association convenes an annual meeting—the next one scheduled to be held at the Capitol Hilton Hotel in Washington, D.C., between October 30 and November 1, 1981. The meeting has two governing purposes: first, to bring together people from all places, fields, and kinds of work in the humanities so that they may meet across the disciplinary and institutional boundaries that so often separate them; and, second, to encourage the discussion of general issues that face all of us in the humanities. This autumn's meeting will address such questions as the state of scholarship in the humanities, the humanities in the schools, support for the humanities, libraries and the information revolution, and science and the humanities. Everyone is welcome at the meeting, with members receiving preferred registration rates. And, if the Association's first meeting, with an attendance of 450 people, is a guide, the 1981 meeting should be larger and even more productive than the first.

The monthly appearance of *Humanities Report* and the annual meeting are the *events* that regularly mark the Association's work. Beyond them, the Association continues to develop a program of activities that are extending the influence of the humanities and promoting their general vitality.

First among these recently has been a vigorous advocacy effort before the Congress and the Reagan administration in defense of the basic Endowment budget and in opposition to ideological and misguided assaults upon federal support for culture.

Because the Association has not received nor does it now receive any federal monies, its testimony before Congressional committees and in the White House possesses an independence that few other organizations can guarantee in the same way. In addition, with other groups, including the Federation of Public Programs in the Humanities, some learned societies, the Association of American Museums, and the Association of American Colleges, the AAAH has formed a National Humanities Alliance—the first broad coalition of humanities organizations, to my knowledge, ever to exist. The Alliance has designed committee testimony and, more importantly, activated humanists throughout the country to make their views felt in the House and Senate. For the first time, the humanities community has been heard from; for the first time, it has been organized for public action. And the results—especially in the House of Representatives—have been clearly visible.

Political vigilance, especially in a new era of attacks upon the humanities and upon their support, will remain one of the Association's central purposes. So, too, will its efforts to encourage humanists to enlarge their conception of legitimate professional activities. One of these must be the dissemination to the general public of news about the humanities. *Humanities Report* is a major element of this effort. So, too, is the Association's distribution, through *Humanities Report* and editorial memoranda, of news about the diverse work and achievements of humanists into the major national news market. We also hope eventually to develop a program of journalism fellowships for humanists as a way of providing reportorial experience to skilled humanists and additional resources to the nation's press.

The AAAH is also undertaking two more major efforts to create continuing and useful relationships with the business community. The first of these, which grows out of a recommendation of the report of the Rockefeller Commission on the Humanities, *The Humanities in American Life*, is the formation of a committee whose purpose will be to make the case for the support of the humanities to corporate contributions officers, whose funds are growing and whose decisions are becoming more discriminating. The committee will also press the case for the humanities among smaller and regional foundations, which often have not extended support to the humanities in recent years.

With the participation of a number of senior corporate officers, the Association is also very actively exploring the formation of a business committee for the humanities. This committee will seek to develop fresh and distinctive programs of support for the humanities in the United States.

All of these activities, though not

traditionally part of the world of the humanities, are in service to the world of learning. Though not a learned society, the Association can strengthen learning—by which we mean scholarship, teaching, and the custodianship of learning by libraries, historical societies, museums, and public programs—through the creation of a broader set of institutions and practices than the humanities have until now recently enjoyed. Some of the Association's activities have already *directly* concerned the world of teaching and scholarship, and they will continue to do so. For instance, the Association recently cosponsored a meeting of university scholars and research librarians to discuss ways of improving the flow of information about library developments to scholars and to improve the services of libraries to them. The Association also hopes to convene a large workshop in the summer of 1982 to expose scholars and university administrators to the consequences for libraries and publishing of the on-rushing revolution in communications and technology.

In all of its undertakings, the Association is helping to fill out the institutional structure and professional efforts of the humanities in the United States. Many of us, faced with budget cuts, declining humanities enrollments, soaring book prices, poor teaching prospects, or public obloquy, are inclined to despair, to think that the humanities are in a crisis from which they are unlikely to emerge. Many events, however, suggest otherwise. The humanities are now—at last!—organized as never before to address the problems that face them, and there has emerged a heightened sense of community and solidarity in the face of shared dangers and opportunities. At the same time that the AAAH has come into being, so has the National Humanities Center, the nation's first independent institute for advanced study in the humanities, and the Community College Humanities Association, the first organization for two-year college teachers of history, language, literature, philosophy, and kindred subjects. We have every reason to be pleased with this progress.

In short, the humanities are better prepared than ever before to meet the challenges—intellectual, professional, and political—before them. We must recognize and benefit from this vitality. It is the hope of the AAAH to sustain and increase this vigor in the years ahead.

Dr. James M. Banner, Jr. is the chairman of the American Association for the Advancement of the Humanities. Formerly associate professor of history at Princeton University, he is the author of books and articles in American political history and other fields. He has served on the board of directors of the American Council of Learned Societies and on the national governing board of Common Cause. In 1974, he was an historical consultant to the Impeachment Inquiry of the House Committee on the Judiciary.

CALENDAR

Below are listed the many Autumn events funded by the Maryland Committee. Quickly responsive to grant applications, however, the Committee funds many "last minute" programs which are not listed here. For information about these, call us at (301) 837-1938. To confirm dates, times, and places, call the number given at the calendar event's conclusion.

Continuing Events

September 12-December 31

Rowhouse: A Baltimore Style of Living (exhibition)

Cofunded by the National Endowment for the Humanities, the Maryland Committee for the Humanities, and numerous state corporations, foundations, and residents, this handsome permanent exhibition celebrating Baltimore's basic housing unit and examining its social history may be viewed daily at the newly-restored Peale Museum, 225 Holliday Street, Baltimore. The exhibition will include an 1840 Victorian parlor, an 1875 Alley House kitchen, an 1890 bedroom, a 1911 bathroom, a 1917 dining room, and a 1933 kitchen. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m., and Sunday, noon to 5 p.m. For more information, call Program Coordinator Deborah Gramkow at (301) 396-3523.

October 8-20

1814! War on the Patuxent (traveling exhibition)

Part of the larger permanent display at the Calvert Marine Museum, this exhibition—based on recent underwater archaeological discoveries—examines the largest naval engagement in Maryland's waters, the historic confrontation between the Chesapeake Flotilla and the British Navy. The disastrous outcome of this battle resulted in the eventual burning of Washington, D.C. The show may be seen daily from 10 a.m. to 5 p.m. in the Lobby of the Prince Georges County Administration Building, 14741 Governor Oden Bowie Drive, Upper Marlboro, Md. For more information, call Dr. Ralph E. Eshelman at (301) 326-3719.

October 21-24

Juan Ramón Jiménez and the Poetry of The Hispanic People (conference)

Cofunded by The Maryland Committee for the Humanities and The National Endowment for the Humanities, this, the first national conference on the achievement of Juan Ramón Jiménez (1881-1958), Nobel Prize-winning poet and University of Maryland faculty member, begins with a convocation at 5:30 p.m. in the Student Union Ballroom. At this time, Professor Ricardo Gullón of the University of Chicago, the foremost critic of Jiménez' work, discusses "Jiménez and 'Modernismo'." The public is invited to attend the entire symposium, which takes place on October 22 and 23 from 9:30 a.m. to 4:30 p.m. in the Student Union Ballroom. Distinguished participants, who will discuss Jiménez' contributions vis-à-vis the work of the great lyric poets of Spain and of Spanish America, include Biruté Cipliauskaitė of the University of Wisconsin; Angel González of the University of New Mexico; Antonio Sánchez Romeralo of the University of California at Davis; Gonzalo Sobejano of the University of Pennsylvania; Javier Malagón, Cultural Attaché of the Embassy of Spain; Maria Teresa Font of George Mason University; John Wilcox of the University of Illinois; Joseph Feustle of the University of Toledo, Ohio; Maria Salgado of the University of North Carolina; Angel Rama and Jose R. Marra-López of the University of Maryland; Francisco Pérez-Serrano, Director of the Casa-Museo Zenobia y Juan Ramón Jiménez in Moguer, Spain; Raquel Sárraga, Librarian of the Sala Zenobia and Juan Ramón Jiménez of the University of Puerto Rico; Georgette Dorn of the Library of Congress; Paul Olson of The Johns Hopkins University; Michael Kenny of The Catholic University of America; Michael Predmore of the University of Washington; and Howard Young of Pomona College, California. For more information, call or write Dr. Graciela Palau de Nemes, Dept. of Spanish and Portuguese, The University of Maryland, College Park, Md. 20742, (301) 454-4305. See also entries for October 15, 16, and 24.

October 22-November 3

1814! War on the Patuxent (traveling exhibition)

The largest naval engagement to take place in Maryland waters is commemorated in this traveling show, drawn from the larger permanent exhibition of the Calvert Marine Museum, now on display at the Chesapeake Bay Exhibition Building, The Chesapeake Bay Maritime Museum, in St. Michaels, Md., from 10 a.m. to 5 p.m. Monday through Saturday, and from 1 to 5 p.m. on Sunday. For more information, call Dr. Ralph E. Eshelman at (301) 326-3719.



Forever Free!, marble sculpture by Mary Edmonia Lewis, 1867.

Ubi Girl From Tai Region, by Lois Mailou Jones, acrylic on canvas.

October 29-December 3

Forever Free: Art by African-American Women, 1862-1980 (exhibition, lectures, tours, panels, outreach programs)

This landmark exhibition of 118 major works by 49 African-American women from 1862-1980 includes monumental Neoclassical sculpture as well as colorful contemporary creations by area artists. This exciting show of art objects in all imaginable media provides the opportunity to view work by a group of artists until now given little attention by art historians. *Though this major exhibition has been shown at several museums across the United States, the University of Maryland Art Gallery will be the only institution within the Northeast Corridor to host the show!* A free eight-page brochure, highlighting the work of Baltimore-Washington artists in the exhibition, will be available. The show will be open from 10 a.m. to 4 p.m. Mondays, Tuesdays, Thursdays, and Fridays; 10 a.m. to 9 p.m. Wednesdays; and 1 to 5 p.m.



on Saturdays and Sundays. For complete information, including dates and times of the many related public programs—lectures by Dr. Jacqueline Bontemps, exhibition organizer; David Driskell, guest curator; a gala opening reception; and symposia on "Art and Social Values: The Issues for Black Americans"—write or call Dr. Edith Tonelli, Director, University of Maryland Art Gallery, College Park, Md. 20742, (301) 454-2763.

November 5, 1981-June 30, 1982

1814! War on the Patuxent (permanent exhibition)

Sponsored by the Calvert Marine Museum, this major exhibition documents the largest naval engagement in Maryland waters, in which the Chesapeake Flotilla encountered the deadly British Navy, a battle resulting in the eventual burning of Washington, D.C. The exhibition is on view at the Calvert Marine Museum in Solomons, Md. from 10 a.m. to 5 p.m. daily, except on Sundays, when it may be seen from 1 p.m. to 5 p.m. For more information, call Dr. Ralph Eshelman at (301) 326-3719.

November 7-8; 14-15

The World of Islam: Past, Present, Future (conference and exhibition)

Exquisitely crafted Oriental rugs, brilliantly illuminated manuscripts, and precious miniatures from the Haji Baba Society and the Walters Art Gallery provide visual counterpoint to this timely two-weekend conference on the Islamic world, sponsored by St. Mary's College of Maryland. Among the many critical topics discussed by leading Islamicists are "Tradition and Change in the Islamic World" and "The Middle Eastern Cauldron." Distinguished speakers of international repute include Rouhollah K. Ramazani of the University of Virginia; Firuz Kazemzadeh of Yale; Charles Issawi of Princeton; Rudolf Hablutzel of the World Bank; Alexandre Bennigsen of the University of Paris; Paul Henze, formerly of the National Security College; Leonard Binder of the University of Chicago; Nadia Youssef of the International Center for Research on Women, and many others. The conference concludes with a panel discussion on the crisis in the Middle East. Panelists will include Henry Rosemont of St. Mary's College of Maryland, Moderator; Sidney Morgenbesser of Columbia; Hisham Sharabi of Georgetown; and others. For further information, write or call Chris Cihlar, Symposia Coordinator, St. Mary's College, St. Mary's, Md. 20686, (301) 863-7100. See also *Calendar* entries of November 7, 8, 14, and 15 for specific itineraries.



The Peale Museum, site of "Rowhouse! A Baltimore Style of Living". Photo courtesy The Peale Museum.

November 8, 1981-January 10, 1982

The Jews in the Age of Rembrandt (exhibition)

Cosponsored by the Jewish Community Center of Greater Washington and the Netherlands American Amity Trust Bicentennial Commission, and cofunded by the Maryland Committee, the Perpetual Federal Savings and Loan Association, and Kettler Brothers, Inc., this major exhibition examines Jewish life in 17th-century Amsterdam, during the Dutch Golden Age, an era of religious toleration. The show includes genre scenes, portraits, and Old Testament themes in master prints by Rembrandt, Bol, Waterloo, Luyken, d'Italia, de Hooche, and others. These original prints, on loan from major American and Dutch collections, are enhanced by a catalog and other didactic material. The exhibition is on view in the Goldman Fine Arts Gallery and Judaic Museum, Monday through Thursday from 12 to 4 p.m. and 7:30 to 9:30 p.m., and on Sunday from 2 to 5 p.m. For more information, call or write The Cultural Arts Department, The Jewish Community Center of Greater Washington, 6125 Montrose Rd., Rockville, Md. 20852, (301) 881-0100, ext. 46/47.

November 19-22

Neighborhood: A State of Mind (exhibition)

For over a year readers of *Maryland Humanities* have been delighted by the work of Linda G. Rich, Elinor B. Cahn, and Joan C. Netherwood of The East Baltimore Documentary Photography Project of The Maryland Institute, College of Art. On the occasion of The Federation of Public Programs' annual convention—held this year in Baltimore at the Hilton Hotel—and in celebration of the publication of these master photographs in book form by The Johns Hopkins University Press, forty of these original photos will be on view in the lobby of the Hilton. For more information, call Joan Netherwood at (301) 679-8733.

OCTOBER

1 Neighborhood: Exhibition of City Photographs (exhibition and open forum)

In conjunction with the exhibition of Greater Homewood-Waverly area photographs by Jack Eisenberg and Drayton Hamilton, an open forum panel discussion will be held, moderated by William O'Connor, Professor of Sociology at the Community College of Baltimore, who will discuss the interrelatedness of a community to the artistic production of its resident artists and photographers. This will take place at 7:30 p.m. at the Waverly Branch of the Enoch Pratt Free Library, 33rd and Barclay Streets. For further information, call Jack Eisenberg at (301) 889-3252.

2 Elements of Modern Music (lecture)

This second of a series of seven lectures sponsored by the Contemporary Music Forum will feature composer Frances Thompson McKay, lecturer at the Smithsonian Institution and Georgetown University, who will discuss how the various elements of music—melody, rhythm, texture, timbre, etc.—are used by composers of the twentieth century. It will be held at 12 noon in the Green Auditorium, National Bureau of Standards, Gaithersburg, Md. For further information, call Marilyn Boyd DeReggi at (301) 428-3174. See also entry for October 5.

3 The American Short Story Series Mark Twain's "The Man That Corrupted Hadleyburg" (film and discussion)

This series, first shown on public television, now available through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. The series will commence with Mark Twain's "The Man That Corrupted Hadleyburg," the story of a mysterious stranger who sets out to prove that Hadleyburg is not the upright town it is reputed to be. After the showing, Roger Horn, Associate Professor of English at the Charles County Community College, will explore the humanistic theme of this story and its relevance to today's society. The film will be shown at 2 p.m. at the Charles County Public Library, Waldorf Branch, in Smallwood Village Shopping Center, Waldorf, Md. For further information, call the Waldorf Library at (301) 645-2864.

3 Ethics and the Media (lecture and panel discussion)

The Washington Post's "Jimmy Story" focused nationwide attention on truth and responsibility in the media. This, the second program in the Salisbury State College—University of Maryland, Eastern Shore series on *Ethics and the Professions* investigates the timely issue of media ethics. Following an address by Dr. John Donovan, Assistant Professor of Philosophy at George Washington University, a panel of local newspaper and television reporters discusses a fictional case study involving principles presented in the main address. The event begins at 9 a.m. at Salisbury State College and concludes at noon. For more information, call Dr. Francis I. Kane at (301) 546-3261, ext. 462, or Mrs. Marion Keenan at (301) 651-2200, ext. 624.

5 Sea Dances: Premiere (concert)

A concert of twentieth-century chamber music performed by the Contemporary Music Forum will feature the premiere of "Sea Dances" by Composer Frances Thompson McKay, lecturer at the Smithsonian Institution and Georgetown Uni-

versity, and will be held at 8 p.m. in the Green Auditorium, National Bureau of Standards, Gaithersburg, Md. For further information call Marilyn Boyd DeReggi at (301) 428-3174.

5 The History and Architecture of Long Green Valley, Maryland (lecture, slide show, and exhibition)

The culmination of a year-long project conducted by Historic Long Green Valley, Inc., this presentation will highlight the area's rich and varied architectural heritage. James T. Wollon, Jr., A.I.A., will be the principal speaker. The first surveys in Long Green Valley, including that for Lord Baltimore's Gunpowder Manor, date from 1683. The earliest settlers were tobacco farmers from southern Maryland. Among later settlers were Mennonites from Pennsylvania. Existing buildings include 18th-century houses, Victorian villas, and Ma and Pa railroad stations. The lecture will take place at 7:30 p.m. in St. John's Church Hall, Long Green Pike and Church Lane, Baldwin, Md. For more information, call Julia Randall at (301) 592-2629.

6 Science and Scientists in Film—The Scientist and the Good of Mankind (film screening and lecture)

Although the "ivory tower" scientist works for humanity's ultimate good, in *The Man in the White Suit* both big business and workers see his fantastic invention as their doom. Dr. Robert Kargon, Professor of the History of Science at The Johns Hopkins University, introduces the film and discusses its implications. Sponsored by the Maryland Science Center, this program begins at 7:30 p.m. in the Science Center's Boyd Theatre. For more information, call (301) 685-2370.

6 The American Short Story Series Mark Twain's "The Man That Corrupted Hadleyburg" (film and discussion)

This series, first shown on public television, now available through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date the film will be Mark Twain's "The Man That Corrupted Hadleyburg." See entry for October 3. Program will be the same. The film will be shown at 7 p.m. at the Fairview Branch of the Calvert County Public Library in Owings, Md., off of Route #4. For further information, call the Fairview Library at 257-2101.

6 The American Short Story Series Mark Twain's "The Man That Corrupted Hadleyburg" (film and discussion)

This series, available through the Enoch Pratt Central Library in Baltimore, is sponsored by The Allegany County Chapter of the American Association of University Women. The series will commence with Mark Twain's "The Man That Corrupted Hadleyburg," the story of a mysterious stranger who sets out to prove that Hadleyburg is not the upright town it is reputed to be. A public discussion, led by Mr. George Hazen, Department of Humanities, Allegany Community College, will take place after the film, which will be shown at 8 p.m. at the theatre of Allegany Community College. For further information, call Bernice Friedland at (301) 777-1264.

OCTOBER

6 She Done Him Wrong
(film screening, lecture, and discussion)

Seductress Mae West displays wit as well as sexuality in this, the 1933 version of her play, *Diamond Lil*. Part of the University of Baltimore's series, *Images of Women in Film*, cosponsored by NOW, Women Together, and the Women's Growth Center, the movie is followed by a discussion led by Morgan State University's Dr. Thomas Cripps, Fellow of The American Council of Learned Societies, The Rockefeller Foundation, The National Humanities Center, and the Smithsonian Institution's Woodrow Wilson International Center for Scholars. The screening begins at 7 p.m. in the Langsdale Auditorium of the University of Baltimore at 1420 N. Charles St. For more information, call Dr. Minna Duskow at (301) 659-3291.

6 "Museum"
(film showing on PBS)

This film, produced by Richard Chisolm, will be shown at 7 p.m. on the stations of the Maryland Center for Public Broadcasting. *Museum* is a 30-minute documentary film which explores the activities that occur behind the scenes of an art museum, The Walters Art Gallery serving as the prototypical setting.

9 Then and Now—The Small Town of Cecil County and the Industrial Age (exhibition opening)

Vintage cyanotype and silver print photographs recreate life in Cecil County from the turn of the century through World War II. Drawn from local collections, these powerful photographs evoke a vanished America. Opening at 6:30 p.m. at Cecil Community College, 1000 North East Road, North East, Md., the exhibition will be illuminated by a panel discussion. Participants include Tom Beck, Curator of the University of Maryland, Baltimore County, Photography Collection; David Lewis, Chairman of the Sociology Department, the University of Maryland, Baltimore County; and Ed Orser, Chairman of the American Studies Department, the University of Maryland, Baltimore County. For more information, call Kristi Eisenberg at (301) 287-6060.

10 The American Short Story Series
Stephen Crane's "The Blue Hotel"
(film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date the film will be Stephen Crane's "The Blue Hotel," the story of a cowboy, a journalist from the East, and a Swede who meet in a small hotel in Fort Romper, Nebraska at the height of a snowstorm. After the showing, Dr. William Klink, Professor of English at Charles County Community College, will explore this story's relevance to today's society. The film will be shown at 2 p.m. at the Charles County Public Library, Waldorf Branch, in the Smallwood Village Shopping Center, Waldorf, Md. For more information call the Waldorf Library at (301) 645-2864.

10 The Life and Times of Zora Neale Hurston
(symposium)

The achievements of the great black author and anthropologist Zora Neale Hurston (1901-1959)—herself a Morgan graduate—are examined in this, the first national Hurston conference, sponsored by Morgan State University. Participants include Dr.

Robert Hemenway, Director of Graduate Studies, the College of Arts and Sciences, the University of Kentucky, who examines "Hurston—The Life and Literary Career" and "Anthropology into Literature"; Dr. Gwendolyn Mikell-Remy, Cultural Anthropologist, Georgetown University, who discusses "Hurston and Blacks in the Diaspora"; Dr. Mary Jane Lupton, Professor of English, Morgan State, who describes "Her Watching Eye: Hurston as an Anthropologist and Novelist"; Dr. Gossie Hudson, who speaks on "Hurston: Historian Too"; and Dr. Joyce Joyce, Professor of English, the University of Maryland, who explores "A Different Perspective—*Their Eyes Were Watching God*." Supplementing these presentations are performances by the Morgan Choir and Chamber Group and an enactment from *Their Eyes Were Watching God* by the Ira Aldridge Players. The conference will be held from 10 a.m. to 3 p.m. at the McKeldin Student Center of Morgan State University. For more information, call Dr. Ruthe T. Sheffey at (301) 444-3435 or 944-6395.

13 Science and Scientists in Film—Cinematic Science:
Fritz Lang (film screening and lecture)

Dr. Robert Kolker, Associate Professor of Communication Arts and Theatre, University of Maryland, College Park, introduces *Metropolis* and discusses the film vision of Fritz Lang, which has altered the terms in which we discuss the science fiction genre. Sponsored by the Maryland Science Center, this program begins at 7:30 p.m. in the Science Center's Boyd Theatre. For more information, call (301) 685-2370.

13 The American Short Story Series
Stephen Crane's "The Blue Hotel"
(film and discussion)

This series, first shown on public television, now available through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date the film will be Stephen Crane's "The Blue Hotel." See entry for October 10. The program will be the same. The film will be shown at the Fairview Branch of the Calvert County Public Library in Owings, Md., off of U.S. Route #4 at 7 p.m. For further information call the Fairview Library at (301) 257-2101.

14 The American Short Story Series
John Updike's "The Music School"
James Thurber's "The Greatest Man in the World"
(film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is sponsored by the Allegany Chapter of the American Association of University Women. On this date two films will be shown. The first is John Updike's "The Music School," the story of a middle-aged writer's inner search for his true fictional voice. A discussion will follow, led by Mr. Norman Kelly, Department of English, Allegany Community College. The second film will be Thurber's "The Greatest Man in the World," the story of the true facts behind the feat of a stunt pilot who is the first person to fly solo around the world without stopping. The following discussion will be led by Mr. James Zamagias, English Department, Allegany Community College. The films will be shown at 8 p.m. at the Theatre of Allegany Community College. For further information, call Bemice Friedland at (301) 777-1264.

15 Juan Ramón Jiménez Centennial, 1881-1981 — The Spanish Exiles in America (lecture)

The achievement of poet Juan Ramón Jiménez (1881-1958), 1956 winner of the Nobel Prize and a distinguished member of the faculty of the University of Maryland, is examined in this Baltimore outreach lecture by Dr. Javier Malagón, historian and cultural attaché of the Spanish Embassy, who discusses "The Spanish Exiles in America." Dr. Malagón is introduced by Dr. Conrado Ferrero, Baltimore physician and president of the "Casa de España." The lecture begins at 7:30 p.m. at a location to be designated in the newspaper *El Mensajero*. For more information, call or write Dr. Graciela Palau de Nemes, Department of Spanish and Portuguese, The University of Maryland, College Park, Md. 20742, (301) 454-4305. See also entries for October 16 and 24.

16 Juan Ramón Jiménez Centennial, 1881-1981 — Juan Ramón Jiménez in Maryland (lecture)

In celebration of the achievement of the Nobel Prize-winning author Juan Ramón Jiménez (1881-1958), Dr. Graciela Palau de Nemes, the official biographer of Jiménez, discusses his life and his work, specially during the years of residence in Maryland. Dr. Nemes is introduced by Dr. Luis Queral, Baltimore physician and editor of *El Mensajero*. The lecture begins at 7:30 p.m. at a location in Baltimore County to be announced in *El Mensajero*. For more information, call Dr. Nemes at (301) 454-4305. See also entry for October 24.

Mr. and Mrs. Peter Frenchy after reconfirming their wedding vows on their fiftieth wedding anniversary. From "Neighborhood: A State of Mind" photographed by Joan Netherwood. Courtesy the East Baltimore Documentary Photography Project.



OCTOBER

17 The American Short Story Series William Faulkner's "Barn Burning" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date the film will be William Faulkner's "Barn Burning," set in the South during the 1800s, the story of Abner Snopes, a poor white tenant farmer who takes out his grudge on society by planning to burn his employer's barn; and his son, Sarty, who must choose between his loyalty to his father and his own convictions. After the showing, Roger Horn, Associate Professor of English at the Charles County Community College, will explore the story's relevance to today's society. The film will be shown at 2 p.m. at the Waldorf Branch of the Charles County Public Library, in the Smallwood Village Shopping Center, Waldorf, Md. For further information, call the Waldorf Library at 645-2864.

20 Science and Scientists in Film—Cinematic Science: Stanley Kubrick (film screening and lecture)

Dr. Mark Crispin Miller, Assistant Professor of English, the University of Pennsylvania, will introduce Stanley Kubrick's monumental *2001* and discuss its impact on the history of film. Sponsored by the Maryland Science Center, the program begins at 7:30 a.m. in the Science Center's Boyd Theatre. For more information, call (301) 685-2370.

20 The American Short Story Series William Faulkner's "Barn Burning" (film and discussion)

This series, first shown on public television, now available through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. The film will be William Faulkner's "Barn Burning." See entry for October 17. The program will be the same. The film will be shown at 7 p.m. at the Fairview Branch of the Calvert County Public Library in Owings, Md., off of Route #4. For further information, call the Fairview Library at (301) 257-2101.

20 Adam's Rib (film screening, lecture, and discussion)

In this 1949 film (part of the University of Baltimore's series, *Images of Women in Film* cosponsored by NOW, Women Together, and the Women's Growth Center), Katherine Hepburn portrays a defense attorney in conflict with her prosecutor-actor-husband, Spencer Tracy. Shown at 7 p.m. in the Langsdale Auditorium, 1420 N. Charles St., the film is followed by a lecture and discussion by Dr. Derrall Cheatwood, Chairman, Department of Criminal Justice, University of Baltimore. For more information call Dr. Minna Doskow at (301) 659-3291.

21 The American Short Story Series Stephen Crane's "The Blue Hotel" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is sponsored by the Allegany Chapter of the American Association of University Women. On this date the film will be Stephen Crane's "The Blue Hotel," the story of a cowboy, a journalist from the East, and a Swede who meet at a small hotel in

Fort Romper, Nebraska. A discussion will follow led by Dr. Keith Schlegel, Department of English, Frostburg State College. The film will be shown at 8 p.m. in the Theatre of Allegany Community College. For further information call Bernice Friedland at (301) 777-1264.

22 From Margaret Brent to Fifty Percent: Maryland Women Lawmakers—Margaret Brent, Gentleman (drama)

Sponsored by Goucher College as part of its project *Maryland Women Lawmakers*, this brief dramatization of the life of Margaret Brent, who sought a vote in our state legislature in 1648, will be presented at 7:30 p.m. in the Rosenstock Auditorium of Hood College, Frederick, Md. This will be followed by a panel discussion on the changing role of women in politics. Participants will include Delegate Bert Booth, a member of the General Assembly; Dr. Margery Elfin and Dr. Virginia Lewis, Hood College professors in the Political Science Department; and Hood College Sociology Professor Dr. Barbara Hetrick. For further information, call Dixie Miller at Hood College, (301) 663-3131.

22 America and the Immigrant Experience (public debate)

Caribbean historian Orlando Patterson, author of *The Sociology of Slavery* (1969) and *Ethnic Chauvinism* (1977), and American Enterprise Institute Resident Scholar Michael Novak, author of *The Rise of the Unmeltable Ethnics* (1972), debate "The Melting Pot—Assimilation or Pluralism?" Cofunded by The Equitable Trust Bank and the Maryland Committee for the Humanities, the debate begins at 7:30 p.m. in Shriver Hall, The Johns Hopkins University, Homewood Campus. For more information call Vinay Lal or Tobias Steed at the SAC Office, (301) 338-8208.

23 The Black Image on Television (conference and community workshops)

Sponsored by Morgan State University, this major communications conference begins at 10 a.m. in the McKeldin Center with a keynote address by Mr. Mal Goode, U.N. Correspondent, National Black Network, who provides an analysis of the political, social, and economic implications of minority portrayals. Other speakers include Dr. Andrew Billingsley, President of Morgan State University, who discusses "Recent Research in Black Family Life;" Patty Grace of the Federal Communications Commission who examines "The Role of the FCC;" Pluria Marshall of the National Black Media Coalition, who analyzes "The Role of Community and Professional Groups;" Rev. John Bryant, Pastor of Bethel AME Church, who discusses "The Role of the Church;" and Paul Yates, Manager of Baltimore's station WJZ-TV, who traces "The Role of the Networks and Local Stations." At 7 p.m., a community workshop at the McKeldin Center reflects on "Strategies To Change the Black Image on Television." Participants include Dwayne Wickham (WJZ), Kweisi Mfume (WEAA), Dwight Ellis, Russell Johnson (Morgan State University), Al Stewart (WEAA), and Pat Lawson (WBAL-TV). For more information on this major conference, call Dr. Samuel A. Hay at (301) 444-3330 or 3343. See also entry for October 24.

24 The Black Image on Television (community workshops)

Highlighted by a keynote luncheon address by Robert Hooks, Head of Media Consultants, workshops on "Higher Education and Strategies for Changing the Black Image" and "Focus on the FCC" begin at the Bethel AME Church, Druid Hill Avenue, Baltimore, at 10 a.m. Participants include academicians Russell Johnson, Allan Kennedy, Thomas Cripps, and Samuel Hay of Morgan State University; Jannette Dates and Paula Matabane of Howard University; and Mary Carter Smith. Among the participants are also media personalities B. T. Bentley, Tyrone Brown, and Dorothy Brunson (WEBB); Judge Robert Bell and Judge Billy Murphy; Pat Russell (FCC); and Al Stewart of Morgan State University.

After lunch, workshops beginning at 2 p.m. focus on "The Church and the Black Image" and "Networks and Local Stations." Discussants include Dr. Askeew Sanders (ITVS), Reverend John Bryant, Reverend Vernon Dobson, Al Stewart, Russell Johnson, Paul Yates (WJZ), Dorothy Brunson (WEBB), Al Sanders (WJZ), Jim Vance, Pat Olney, Zamara Jones, and Pat Russell. For more information, call Dr. Samuel A. Hay, (301) 444-3330 or 3343.

24 Juan Ramón Jiménez Centennial, 1881-1981 — The Life and Work of Juan Ramón Jiménez (dramatic presentation and slide show)

As part of the first national conference celebrating the work of the Nobel Prize-winning poet Juan Ramón Jiménez (1881-1958), the University of Maryland presents a slide-illustrated lecture depicting the places described in Jiménez' famous book, *Platero and I*, and a dramatic bilingual interpretation of this lyrical autobiography by Eglá Morales Blouin of Gala Inc. The program begins at 10 a.m. in the Juan Ramón Jiménez Building (the old Foreign Languages Building) at the University of Maryland, College Park. For more information, call Dr. Graciela Palau de Nemes at (301) 454-4305.

24 Ethics and the Business Profession (lecture and panel discussion)

The third of a series of programs on *Ethics and the Professions* cosponsored by Salisbury State College and the University of Maryland, Eastern Shore, this event features a lecture by Dr. Stephen McNierney, Vice President for Business Analysis at Black and Decker Manufacturing Company and former Chairman of the Philosophy Department of Loyola College. Following his address, a panel of business professionals and humanities scholars discuss a hypothetical case study in the everyday life of the business professional. The event begins at 7 p.m. at Salisbury State College and ends at 10 p.m. For more information contact Dr. Francis I. Kane, (301) 546-3261, ext. 462 or Mrs. Marion Keenan, (301) 651-2200.

24 The American Short Story Series Ring Lardner's "The Golden Honeymoon" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date the film shown will be Ring Lardner's "The Golden Honeymoon," the story of Charley and Lucy Tate who are celebrating their fiftieth wedding anniversary in a rooming house in Florida when they meet an old beau of Lucy's, Frank Hartsell, and his wife Cora. Charley's competitiveness and Cora's bragging set the stage for a

sparring match. After the showing, Richard Siciliano, Associate Professor of English at the Charles County Community College, will explore this story and its relevance to today's society. The film will be shown at 2 p.m. at the Charles County Public Library, Waldorf Branch, in the Smallwood Village Shopping Center, Waldorf, Md. For more information, call the Waldorf Library at (301) 645-2864.

27 The American Short Story Series Ring Lardner's "The Golden Honeymoon" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. The film will be Ring Lardner's "The Golden Honeymoon." See entry for October 24. The program will be the same. The film will be shown at 7 p.m. at the Fairview Branch of the Calvert County Public Library in Owings, Md., off of U.S. Route #4. For more information, call the Fairview Library at (301) 257-2101.

27 Science and Scientists in Film—Uses of Film— Propaganda and Science (film screening and lecture)

The use of film for propaganda purposes is examined by Dr. Sandra Herbert, Associate Professor of History, University of Maryland, Baltimore County. The Nazi work, *All Life Is Struggle*, and *Night and Fog* by Alain Resnais will be featured. Sponsored by the Maryland Science Center, the program begins at 7:30 p.m. in the Science Center's Boyd Theatre. For more information, call (301) 685-2370.

28 The American Short Story Series F. Scott Fitzgerald's "Bernice Bobs Her Hair" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is sponsored by the Allegany County Chapter of the American Association of University Women. On this date the film shown will be F. Scott Fitzgerald's "Bernice Bobs Her Hair," the story of the consequences when a shy young girl is trapped by her jealous cousin into bobbing her beautiful, long hair. A discussion will follow led by Mrs. Bernice Friedland and Mrs. Cleona Reed, both of the AAUW. The film will be shown at 8 p.m. at the Theatre of Allegany Community College. For further information call Mrs. Bernice Friedland at (301) 777-1264.

29 America and the Immigrant Experience (public lecture)

Cultural anthropologist Francis Hsu poses the question "What is an 'American'?", examining the effect of immigration on identity and character. The lecture, cofunded by The Maryland Committee and The Equitable Trust Company, begins at 8 p.m. in Shriver Hall, The Johns Hopkins University, Homewood Campus. For more information, call Vinay Lal or Tobias Steed at the SAC Office, (301) 338-8208.

OCTOBER

30 "Neighborhood: A State of Mind"
(book publication)

On this date, The Johns Hopkins Press will publish the book, "Neighborhood: A State of Mind," a collection of over 100 East Baltimore photographs by Linda G. Rich, Joan C. Netherwood, and Elinor B. Cahn. Cofunded by the Maryland Committee for the Humanities, Union Trust Company, C and P Telephone Company, and Mr. George H. Dalsheimer, this book is the result of the East Baltimore Documentary Photography Project of The Maryland Institute, College of Art. It is a "portrait of one [neighborhood] that has gathered its forces in an act of renewal and survival," quote from the introduction by Wright Morris. Through the eye of the camera, Rich, Netherwood, and Cahn have found an affirmation in this community of family life, hard work, patriotism, and tradition. (hardcover: \$27.50; paperback, \$12.95.) For more information, call Meg Kennedy at (301) 338-7852.

31 American Short Story Series
Nathaniel Hawthorne's "Rappaccini's Daughter"
(film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. The film will be Nathaniel Hawthorne's "Rappaccini's Daughter," a haunting tale of the young scholar, Giovanni, and his ill-fated love for the mysterious Beatrice who is a prisoner in her father's exotic garden. After the showing, Roger Horn, Associate Professor of English at Charles County Community College, will explore this story and its relevance to today's society. The film will be shown at 2 p.m. at the Waldorf Branch of the Charles County Public Library, in the Smallwood Village Shopping Center in Waldorf, Md. For more information, call the Waldorf Library at (301) 645-2864.



NOVEMBER

3 The Visual Arts and Medicine
(all-day symposium, exhibitions, and evening lecture)

Sponsored by The Johns Hopkins Medical Institutions' Committee on Cultural Affairs, this day-long program is moderated by Leo Steinberg, Benjamin Franklin Professor of the History of Art at the University of Pennsylvania. Beginning at 1:00 p.m. in the Turner Auditorium, the day's events include presentations by David Summers, University of Virginia Professor of the History of Art, who traces the subject "Artistic Anatomy: Early Renaissance to Rembrandt;" Aaron Sheon, University of Pittsburgh Professor of Art History, who examines the topic "Artists View Medicine: From Hogarth to Van Gogh;" Brian O'Doherty, Director of the Film Division of the National Endowment for the Arts, who discusses "Claude Bernard and His Circle;" David Rogers, Director of the Robert Wood Johnson Foundation, who discusses "On Wood Sculpture: One Physician's Safety Net;" and well-known collector Dr. Israel Rosen, whose subject is "A Doctor in the Art World." At 8:00 p.m. Professor Steinberg will deliver the annual Gilman Lecture, the topic of which will be "Michelangelo's Roman *Pieta* or The Hiddenness of the Apparent." Several exhibitions will be held in conjunction with the symposium, including Parke-Davis' *Medicine in Art: Medical Illustration at Hopkins*, and a student/faculty art show. For more information, write Project Director Dr. George B. Udvarhelyi, or call Coordinator Frances W. Johnson at (301) 955-3363.

3 The Creative and Compositional Process:
One Composer's Journey
(slide/tape lecture)

In this, the third in a series of seven lectures sponsored by the Contemporary Music Forum, Composer Ulf Grahn, composer of a String Quartet for the National Symphony String Quartet and a Piano Quartet for the Contemporary Music Forum, will trace the creative process in one of his own compositions, discussing concept, motivating force, use of text, and technique. This will be held at 12 noon in the Green Auditorium, National Bureau of Standards, Gaithersburg, Md. For further information call Marilyn Boyd DeReggi (301) 428-3174. *See also entry for November 9.*

3 The American Short Story Series
Nathaniel Hawthorne's "Rappaccini's Daughter"
(film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date, the film will be Nathaniel Hawthorne's "Rappaccini's Daughter." See entry for October 31. The program will be the same. The film will be shown at 7 p.m. at the Fairview Branch of the Calvert County Public Library in Owings, Md., off of Route #4. For more information, call the Fairview Library at (301) 257-2101.

A Shoshonee Indian Smoking, by Alfred Jacob Miller, watercolor, from the exhibition "Alfred Jacob Miller: An American Romantic." Courtesy The Walters Art Gallery.

3

Lover Come Back
(film screening, lecture and discussion)

Shown as part of the University of Baltimore series, *Images of Women in Film*, cosponsored by NOW, Women

Together, and the Women's Growth Center, this 1962 production presents Doris Day and Rock Hudson in another scrimmage in the battle of the sexes; Hudson plays an advertising tycoon, Day his competitor. Screened at 7 p.m. in the Langsdale Auditorium, 1420 N. Charles St., the film is followed by a presentation by the University of Baltimore's Dr. Nijole Benokraitis, co-author of *Affirmative Action—Action, Inaction, Reaction*. For more information call Dr. Minna Doskow at (301) 659-3291.

4

The American Short Story Series
Willia Cather's "Paul's Case"
Katherine Anne Porter's "The Jilting of
Granny Weatherall" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is sponsored by the Allegany Chapter of the American Association of University Women. Two films will be shown on this date. Cather's "Paul's Case" is the story of a sensitive young man who, in order to escape his life as a clerk, steals money from his employer and sets himself up in a plush suite at the Waldorf in New York City. A discussion following the film will be led by Mr. Dudley Brown, English Department, Allegany Community College. The second film is Porter's "The Jilting of Granny Weatherall," the story of an old woman who, on her death bed, questions at last her life's credo of "There's only one thing in life a person can trust—and that's work." The following discussion will be led by Mr. Jon N. Loff, Office of Community Service, Allegany Community College. The films will start at 8 p.m. at the Theatre of the Allegany Community College. For further information, call Bernice Friedland at (301) 777-1264.

5

America and the Immigrant Experience
(public lecture)

Monsignor Bryan O. Walsh, Director of Miami Catholic Charities, investigates "Contemporary Immigration—Cubans and the Yankee Paradise," in this program, cofunded by The Maryland Committee and The Equitable Trust Company, held at 8 p.m. in Shriver Hall, The Johns Hopkins University Homewood Campus. For more information, call Vinay Lal or Tobias Steed at the SAC Office, (301) 338-8208.

5

Ethics and the Education Profession
(lecture and panel discussion)

The fourth of a series of programs on *Ethics and the Professions* cosponsored by Salisbury State College and the University of Maryland, Eastern Shore, this program examines the moral responsibilities of the educator. Dr. John Raines, Associate Professor of Religion at Temple University, discusses morality and the schools, and a panel of local educators discusses a fictional case study dealing with an everyday ethical dilemma encountered by the teacher. Hosted by the University of Maryland, Eastern Shore, the event begins at 7 p.m. For more information call Dr. Francis Kane (301) 546-3261, ext. 462, or Mrs. Marion Keenan at (301) 651-2200, ext. 624.



Antoine, the French Trapper, by Alfred Jacob Miller, oil on canvas, from the exhibition "Alfred Jacob Miller: An American Romantic." Courtesy The Walters Art Gallery.

NOVEMBER

7 The World of Islam: Past, Present, and Future (conference and exhibition)

Sponsored by St. Mary's College of Maryland, the first day of this two-weekend conference examines "Tradition and Change in the Islamic World." During a panel on "The Islamic Heritage," chaired by James J. Kenney, Jr., of St. Mary's College, William Bijlefeld of The Hartford Seminary Foundation examines "The Faith of Islam," and Richard Bulliet of Columbia University investigates "The Expansion of Islam." Following lunch and a viewing of an exhibition of rare Islamic artifacts, Norton Dodge of St. Mary's College leads a discussion of "Islam in Transition," with presentations by Talat Sait Halman, of the Turkish Mission to the United Nations, who describes "The Transformation of Turkey"; Rouhollah K. Ramazani, of the University of Virginia, who analyzes "Iran's Revolutionary Foreign Policy"; and R. Bayley Winder, of New York University, who projects "Portents and Possibilities for the Arabian Peninsula." After a reception in the State House and a festive dinner, Firuz Kazemzadeh examines "Islam and Western Civilization." The conference begins at 10 a.m. with a welcome by J. Renwick Jackson, Jr., President of St. Mary's College, and concludes with an informal reception at 9 p.m. For reservations and further information, call Chris Cihlar, Symposia Coordinator, at (301) 863-7100. *See also entries for November 8, 14, and 15.*

7 Alfred Jacob Miller: An American Romantic (symposium)

In conjunction with the forthcoming exhibition, "Alfred Jacob Miller: An American Romantic," The Walters Art Gallery will hold a one-day symposium on Baltimore's best known native-born artist, Alfred Jacob Miller, whose record of American Indian life in the Old West and portraits of 19th-century Baltimoreans preserve America's heritage. Three noted scholars will participate in the symposium: William C. Sturtevant, curator of the Department of Anthropology, The National Museum of Natural History of the Smithsonian Institution; Ron Tyler, co-author of the definitive accompanying exhibition catalogue on Miller; and William R. Johnson, Assistant Director of The Walters Art Gallery. The symposium will be held from 11:15 a.m. to 4:45 p.m. in the Graham Auditorium of The Walters Art Gallery in Baltimore. For further information, call Diane Arkin at (301) 547-9000.

7 The American Short Story Series Ernest Hemingway's "Soldier's Home" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date, the film will be Ernest Hemingway's "Soldier's Home," the story of Harold Krebs, who, returning to his home town after World War I, finds his welcome less than satisfactory. After the showing, Richard Siciliano, Associate Professor of English at the Charles County Community College will explore the humanistic theme of this story. The film will be shown at 2 p.m. at the Waldorf Branch of the Charles County Public Library, in the Smallwood Village Shopping Center in Waldorf, Md. For further information, call the Waldorf Library at (301) 645-2864.





Three paintings by Alfred Jacob Miller, from the exhibition "Alfred Jacob Miller: An American Romantic." Clockwise from left: Snake Indians, Shooting a Cougar, Interior of Fort Laramie.



NOVEMBER

8 The Jews in the Age of Rembrandt (exhibition opening)

From 2 to 5 p.m. the Goldman Fine Arts Gallery and Judaic Museum of the Jewish Community Center of Greater Washington will host the opening of a major exhibition of master prints by Rembrandt, Bol, Waterloo, Luyken, d'Italia, de Hooghe, and other celebrated 17th-century Dutch artists. Depictions of Old Testament themes, scenes of everyday life, and portraits of Jews will be a part of an examination of life during the Dutch Golden Age. For more information on the show and related seminars and lectures, call or write, The Cultural Arts Division, The Jewish Community Center of Greater Washington, 6125 Montrose Rd., Rockville, Md. 20852, (301) 881-0100, ext. 46/47.

8 The World of Islam: Past, Present, and Future (conference and exhibition)

The exquisite arts of Islam—as embodied in Oriental rugs, miniatures, and illuminated manuscripts—are the subject of this conference sponsored by St. Mary's College of Maryland. Among the richly-illustrated lectures are presentations by Renata Holod of the University of Pennsylvania, who examines "Form and Spirit in the Islamic Artistic Tradition," and Mokhless Al-Hariri of the Georgetown Design Group, who examines "Twentieth Century Architecture in the Islamic World: A Study in Contrasts." Jonathan Ingersoll of St. Mary's College moderates a discussion of the exhibition, drawn from the superb collections of The Walters Art Gallery and The Haji-Baba Society of Washington, D.C., and Col. Jeff W. Boucher describes "Distinctive Motifs of Islamic Rugs." The conference begins at 10:30 a.m. and concludes at 4:40 p.m. For reservations or further information, call Chris Cihlar, Symposia Coordinator, at (301) 863-7100. See also calendar entries for November 14 and 15.

9 Sonata: Solo Piano Composition (concert)

A concert of contemporary chamber music, performed by the Contemporary Music Forum, will feature Composer Ulf Grahn's "Sonata" for solo piano. It will be held at 8 p.m. in the Green Auditorium, National Bureau of Standards, Gaithersburg, Md. For further information call Marilyn Boyd DeReggi at (301) 428-3174.

10 The American Short Story Series Ernest Hemingway's "Soldier's Home" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is cosponsored by the Southern Regional Library Association and the Charles County Community College. On this date, the film will be Ernest Hemingway's "Soldier's Home." See entry for November 7. The program will be the same. The film will be shown at 7 p.m. at the Fairview Branch of the Calvert County Public Library in Owings, Md., off of Route #4. For more information, call The Fairview Library at (301) 257-2101.

11 The American Short Story Series Flannery O'Connor's "The Displaced Person" (film and discussion)

This series, available to the public through the Enoch Pratt Central Library in Baltimore, is sponsored by the Allegany Chapter of the American Association of University Women. On this date the film will be O'Connor's "The Displaced Person," the story of a family of

Polish refugees from World War II who are hired to work on a farm in Georgia. At first all goes well, but prejudice eventually brings disaster. The following discussion will be led by Mrs. Colleen Buckley, English Department, Allegany Community College. The film will be shown at 8 p.m. at the Theatre of Allegany Community College. For further information, call Bernice Friedland at (301) 777-1264.

14 The World of Islam: Past, Present, and Future (conference and exhibition)

"The Middle Eastern Cauldron" is the subject of this timely conference on *The World of Islam*, sponsored by St. Mary's College of Maryland. Following a welcome by St. Mary's College President Renwick Jackson, Jr., Harmon Haymes of St. Mary's College moderates presentations on economic and strategic factors in the Middle East, Charles Issawi of Princeton University analyzes these elements "From Colonialism to OPEC," and Rudolf Hablutzel of the World Bank examines "Arab Oil Wealth and the Post-Oil Era." Afternoon sessions include addresses by Alexandre Bennigsen, of the Ecole des Haute Etudes, University of Paris, who describes "The Soviets in Central Asia and Afghanistan"; Chantal Le Mercier-Quelquejay, of the Ecole des Haute Etudes, University of Paris, who analyzes the relationship between "The U.S.S.R. and the Middle East," and Paul Henze, formerly of the National Security Council, who investigates "The U.S. and the Middle East." Following a reception in the State House and a festive dinner, Leonard Binder of the University of Chicago points out "International Implications of the Resurgence of Islam." The conference begins at 10 a.m. and ends at 10:30 p.m. For reservations or further information, call Chris Cihlar, Symposia Coordinator at (301) 863-7100.

15 The World of Islam: Past, Present, and Future (conference and exhibition)

Sponsored by St. Mary's College of Maryland, this timely conference investigates the tension between modernization and fundamentalism in the Islamic world. Moderated by Laraine Glidden of St. Mary's College, the morning session includes presentations by Barbara Stowasser of Georgetown University, who describes "Men, Women, and Family in Islamic Tradition"; Nadia Youssef of the International Center for Research on Women, who investigates "Women and Work in the Moslem World Today"; and Samira Harfoush, of the America-Mideast Educational and Training Services, who analyzes "The Generational Conflict." After lunch, a panel moderated by Henry Rosemont, Jr., of St. Mary's College and including Sidney Morganbesser of Columbia, Hisham Sharabi of Georgetown, and others will explore the several dimensions of the current crises in the Middle East. The conference begins at 10:30 a.m. and concludes at 4:40 p.m. For reservations, or further information, call Chris Cihlar, Symposia Coordinator, at (301) 863-7100.

17 Diary of a Mad Housewife (film screening, lecture, and discussion)

Part of the University of Baltimore's series, *Images of Women in Film*, cosponsored by NOW, Women Together, and The Women's Growth Center, this screening of the 1970 feature starring Carrie Snodgrass and Richard Benjamin will be followed by a lecture by Dr. Beth Greenfield of Rosemont College. The viewing begins at 7 p.m. in the Langsdale Auditorium; for more information, call Dr. Minna Daskow at (301) 659-3291.

DECEMBER

19 Ethics and the Legal Profession (lecture and panel discussion)

Judge Thomas Hunter-Lowe, Associate Judge of the Maryland Court of Special Appeals, discusses the tension between legal and ethical responsibilities in this, the final program on *Ethics and the Professions* cosponsored by Salisbury State College and the University of Maryland, Eastern Shore. Following his address, a hypothetical case study concerning the controversial Attorney Grievance Committee will be presented and discussed by a panel of lawyers and humanities scholars. The event begins at 7 p.m. at Salisbury State College and ends at 10 p.m. For more information, contact Dr. Francis I. Kane, (301) 546-3261, ext. 462, or Mrs. Marion Keenan, (301) 651-2200, ext. 624.

1 An Unmarried Woman (film screening, lecture, and discussion)

Starring Jill Clayburgh and Alan Bates, this 1978 feature, shown as part of the University of Baltimore's series, *Images of Women in Film*, cosponsored by NOW, Women Together, and the Women's Growth Center, is followed by a presentation by renowned critic Molly Haskell, reviewer for *The Village Voice* and *New York Magazine*, and author of *From Reverence to Rape*. The screening begins at 7 p.m. in the Langsdale Auditorium. For more information, call Dr. Minna Doskow at (301) 659-3291.

11 New Music Notation: Notes, Graphics, and Sounds (lecture)

This, the fourth in a series of lectures sponsored by the Contemporary Music Forum, will feature Maryland composer Anthony Stark, who will discuss the wide spectrum of written devices composers use to represent the sounds they compose, from the 5-line staff to modern abstract art work. The lecture will be held at 12 noon in the Green Auditorium, National Bureau of Standards, Gaithersburg, Md. For further information call Marilyn Boyd DeReggi at (301) 428-3174. See also entry for December 14.

14 Contemporary Chamber Music: Premiere of Composition by Anthony Stark (concert)

This concert, featuring a new composition by Maryland composer Anthony Stark, will take place at 8 p.m. in the Green Auditorium, National Bureau of Standards, Gaithersburg, Md. For further information call Marilyn Boyd DeReggi at (301) 428-3174.

Proposal Deadlines

Final drafts of grant applications must be submitted to the Maryland Committee for the Humanities by the following deadlines in order to receive consideration. Should you wish to submit a first draft for preliminary review by a staff member, do so *no later* than 30 days before the final deadline! To request a grant application, please call our administrative officer, Elinor Sklar, at (301) 837-1938. Please remember that application to our Committee does *not* preclude application to the Maryland Arts Council, (301) 685-6740, or to the National Endowment for the Humanities, (202) 724-0231.

Program	Final Deadline	To Be Considered at Meeting of:
All Public Program Proposals	November 18, 1981 January 13, 1982 March 19, 1982	January 30, 1982 March 27, 1982 June 5, 1982
All Media Proposals	November 30, 1981 May 25, 1982	March 27, 1982 September 11, 1982

PROJECTS FUNDED

*Projects Funded by
The Maryland Committee
July 1, 1981–September 1, 1981*

Application Number	Project
460-E	"The Baltimore Connection" (slide/tape) <i>Recipient:</i> Baltimore City League of Women Voters <i>Amount:</i> \$6,050
462-E	"The Maryland Writer" (three-day symposium) <i>Recipient:</i> Washington College, Department of English <i>Amount:</i> \$3,000
464-E	"Science and Scientists in Film" (film screenings and discussions) <i>Recipient:</i> The Maryland Science Center <i>Amount:</i> \$3,240
466-E	"Maryland's Traditional Ship- builders" (traveling exhibition and sym- posium) <i>Recipient:</i> The Radcliffe Maritime Museum <i>Amount:</i> \$10,997
467-E	"Forever Free!—Art by African- American Women, 1862-1980" (exhibition, lecture, and panel discussion) <i>Recipient:</i> Art Gallery, The Univer- sity of Maryland at College Park <i>Amount:</i> \$13,541
473-E	"St. Maries City—The Chesa- peake Frontier in the World of the 17th Century" (exhibitions and living history performances) <i>Recipient:</i> St. Mary's Festival of the Arts and Humanities <i>Amount:</i> \$7,675 plus a \$13,673 Federal Matching Award
474-E	"Ethics and the Professions" (5 one-day conferences) <i>Recipient:</i> The Salisbury State College, Department of Philos- ophy and the University of Mary- land, Eastern Shore, Department of Philosophy <i>Amount:</i> \$5,170

Application Number	Project
475-E	"Native Americans in Maryland" (filmstrip) <i>Recipient:</i> The Maryland His- torical Society <i>Amount:</i> \$8,049
477-E	"The Contemporary Music Forum" (lecture series) <i>Recipient:</i> The Contemporary Music Forum <i>Amount:</i> \$2,550
478-E	"The Meaning of Freedom— A 200-Year Evolution" (lecture series) <i>Recipient:</i> Washington College, Department of Philosophy <i>Amount:</i> \$3,500
480-E	"Working Baltimore" (oral histories) <i>Recipient:</i> The Baltimore Neigh- borhood Heritage Project of the University of Baltimore <i>Amount:</i> \$9,625
481-E	"Glimpses of Early Man" (lectures, slide/tape show) <i>Recipient:</i> Salisbury City Hall Museum <i>Amount:</i> \$3,000
482-E	"The World of Islam" (2 weekend symposia) <i>Recipient:</i> St. Mary's College of Maryland <i>Amount:</i> \$10,880
483-E	"America and the Immigrant Experience—The Milton Eisen- hower Symposium" (lectures) <i>Recipient:</i> The Johns Hopkins University <i>Amount:</i> \$3,300 Federal Matching Award
484-E	"Neighborhood: A State of Mind" (exhibition) <i>Recipient:</i> The Maryland Institute College of Art <i>Amount:</i> \$2,358
486-E	"Juan Ramón Jiménez Centennial, 1881-1981" (conference and outreach lectures) <i>Recipient:</i> The University of Mary- land at College Park, Department of Spanish and Portuguese <i>Amount:</i> \$5,060

Application Number	Project
496-E	"The Small Town in Cecil County and the Industrial Age" (traveling photography exhibi- tion) <i>Recipient:</i> Cecil Community College <i>Amount:</i> \$4,987

Minigrants, Planning Grants, Etc.

97-E	"No Man Can Better It!" (exhibition opening lecture) <i>Recipient:</i> The University of Mary- land at College Park, Department of Textiles and Consumer Economics <i>Amount:</i> \$500
98-E	"Maryland Women's Health Conference" <i>Recipient:</i> Maryland Commission for Women <i>Amount:</i> \$200
99-E	"The American Short Story" (screenings and discussion) <i>Recipient:</i> The Jewish Community Center of Greater Baltimore <i>Amount:</i> \$400
112-E	"Program Insert for the play <i>Extremities</i> by William Mastro- simone" (lecture and discussion) <i>Recipient:</i> House of Ruth <i>Amount:</i> \$280
113-E	"The American Short Story" (screenings and discussion) <i>Recipient:</i> Calvert and Charles County Public Libraries <i>Amount:</i> \$750
116-E	"The American Short Story" (screenings and discussion) <i>Recipient:</i> The Allegany County Chapter of the American Associa- tion of University Women <i>Amount:</i> \$575
120-E	"Film, Television, and the Humanities" (film, screenings and conference) <i>Recipient:</i> Salisbury State College <i>Amount:</i> \$665
131-E	Planning Grant for Regional Cultural Center <i>Recipient:</i> Flickinger Foundation Towson State University <i>Amount:</i> \$1,200

COUPONS

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I would like more information regarding the Maryland Committee and its programs.

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The Maryland Committee for the Humanities
516 N. Charles Street, Suite 304-5
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From "Neighborhood: A State of Mind" photographed by Joan Netherwood. Courtesy the East Baltimore Documentary Photography Project.

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